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Carnegie Hall

FIFTIETH SEASON IN NEW YORK



Thursday Evening, November 21

Saturday Afternoon, November 23

Boston Symphony Orchestra

[Fifty-fifth Season, 1935-1936]

Dr. SERGE KOUSSEVITZKY, *Conductor*

Personnel

VIOLINS

BURGIN, R. <i>Concert-master</i> THEODOROWICZ, J.	ELCUS, G. GUNDERSEN, R.	LAUGA, N. KASSMAN, N.	SAUVLET, H. CHERKASSKY, P.	RESNIKOFF, V. EISLER, D.
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KNUDSON, C. MAYER, P.	ZUNG, M. DIAMOND, S.	BEALE, M. DEL SORDO, R.	GORODETZKY, L. FIEDLER, B.	
	BRYANT, M. MURRAY, J.	STONESTREET, L. ERKELENS, H.	MESSINA, S. SEINIGER, S.	

VIOLAS

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	AVIERINO, N. GERHARDT, S.	DEANE, C. JACOB, R.	HUMPHREY, G.

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BASSES

KUNZE, M. VONDRAK, A.	LEMAIRE, J. MOLEUX, G.	LUDWIG, O. FRANKEL, I.	GIRARD, H. DUFRESNE, G.	JUHT, L.
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FLUTES

LAURENT, G.
BLADET, G.
AMERENA, P.

OBOES

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

CLARINETS

POLATSCHKE, V.
VALERIO, M.
MAZZEO, R.

E♭ Clarinet

BASSOONS

LAUS, A.
ALLARD, R.
PANENKA, E.

PICCOLO

MADSEN, G.

ENGLISH HORN

SPEYER, L.

BASS CLARINET

MIMART, P.

CONTRA-BASSOON

PILLER, B.

HORNS

BOETTCHER, G.
MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

HORNS

VALKENIER, W.
LANNOYE, M.
SINGER, J.
LORBEER, H.

TRUMPETS

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.
MANN, J.

TROMBONES

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
ADAM, E.

TUBA

ADAM, E.

HARPS

ZIGHERA, B.
CAUGHEY, E.

TIMPANI

SZULC, R.
POLSTER, M.

PERCUSSION

STERNBURG, S.
WHITE, L.
ARCIERI, E.

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PIANO

SANROMÁ, J.

CELESTA

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FIFTIETH SEASON IN NEW YORK

FIFTY-FIFTH SEASON, 1935-1936

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

THURSDAY EVENING, *November 21*

AND THE

First Matinée

SATURDAY AFTERNOON, *November 23*

with historical and descriptive notes

By JOHN N. BURK

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Carnegie Hall

FIFTIETH SEASON IN NEW YORK

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIRST EVENING CONCERT

THURSDAY, NOVEMBER 21

FIRST AFTERNOON CONCERT

SATURDAY, NOVEMBER 23

Programme

BEETHOVENSymphony No. 1 in C major, Op. 21

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto; Allegro molto e vivace; Trio
- IV. Finale; Adagio; Allegro molto e vivace

INTERMISSION

BEETHOVENSymphony No. 9 in D minor, with final chorus on
Schiller's Ode to Joy, *Op.* 125

- I. Allegro, ma non troppo, un poco maestoso.
- II. Molto vivace: Presto.
- III. Adagio molto e cantabile.
- IV. Presto.
Allegro assai.
Presto.
Baritone Recitative.
Quartet and Chorus: Allegro assai.
Tenor Solo and Chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto; Prestissimo.

CHORUS

SCHOLA CANTORUM (HUGH ROSS, Conductor)

SOLOISTS

JEANNETTE VREELAND, *Soprano* PAUL ALTHOUSE, *Tenor*
ELIZABETH WYSOR, *Contralto* JULIUS HUEHN, *Bass*

FIFTY YEARS IN NEW YORK

By W. J. HENDERSON

Mr. Henderson, writing from his own experience, reviews in the New York Sun, November 2, 1935, the part which this orchestra has taken in the musical life of that city through fifty consecutive seasons.

EARLY in the winter of 1886-87 it was made known that New York was to be invaded by a foreign orchestra. We had all heard that Boston was carrying its musical head pretty high because of this orchestra and naturally we were curious about it. So when it gave its first New York concert on February 14, 1887, down in the old Steinway Hall in Fourteenth Street, all the knowing ones were there. The program listed the "Oberon" Overture, the Beethoven violin concerto, Handel's Largo, and Beethoven's Fifth Symphony. The conductor was Wilhelm Gericke. The soloist, who rose from his desk at the head of the first violins, was Franz Kneisel.

When the visitors had finished the Weber number we knew they were an orchestra. The audience applauded frenetically; some musicians (not orchestral) stood up and cheered. Such string tone, such precision, such balance, and such generally polished style demanded all that enthusiasm. The orchestra gave two more concerts that winter, both in Steinway Hall. The second concert took place March 2. The program was: the "Anacreon" Overture, "Ocean, Thou Mighty Monster," Brahms's Second Symphony, Liszt's First Hungarian Rhapsody, "Die Allmacht," Overture to "Tannhäuser." The singer was Lilli Lehmann. At the third concert, March 31, the offerings were the "Sakuntala" Overture, Henselt's piano concerto in F minor (Rafael Joseffy), and the Schubert C major symphony.

We knew then that the Boston Orchestra could not be confined to Boston. And so it has been coming to New York ever since and is about to celebrate its fifty years of welcome in this town. The second season began on December 14, 1887, in Steinway Hall. We found that the wood wind, which had not been quite up to our expectations the previous winter, had been much improved. Mr. Gericke brought one of Boston's own soloists this time. She was Gertrude Edmands, a singer much admired at home, but received here with critical ice. For some reason this was regarded with deep disfavor in Boston, where some New York divinities had failed to inspire worship. Which led a local scribe to say: "Swans in Boston, geese in New York; swans in New York, geese in Boston."

It was at the close of the season of 1888-89 (March 12, Steinway Hall) that Willie Gericke, as his friends called him (every one loved Gericke), took his farewell, and, mounting the platform, found his desk buried in smilax and roses. The audience was the largest yet

seen at a Boston Symphony concert and there was a wreath for the conductor from his local admirers. The orchestra played the Brahms "Academic," Schubert "Unfinished," "Queen Mab" Scherzo and "Meistersinger" Vorspiel. Kneisel played the Mendelssohn concerto.

ARTHUR NIKISCH TAKES THE BATON

Perhaps the period during which Arthur Nikisch directed the orchestra might be called the romantic. At any rate we knew he was a romanticist when he made his début in New York in Steinway Hall on December 17, 1889, with the "Euryanthe" Overture, the "Tristan" Vorspiel, and the Schumann D minor. But few of us realized then that the great event of the concert was the first performance in New York of the Brahms violin concerto, with Franz Kneisel as the solo performer.

At the second concert, January 14, Anton Hekking, 'cellist, was the soloist with Saint-Saëns's A minor concerto, and Borodin's E-flat Symphony (No. 1) had its first New York hearing. The strong hand of Nikisch began to show itself in the increased masculinity of the orchestra, which continued throughout the season to grow in favor. In the autumn the organization moved to Chickering Hall, Fifth Avenue and Eighteenth Street, now long gone. The first concert there took place November 11, 1890, with Julie Wyman, contralto, as soloist, and

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Nikisch at the piano. His accompaniments have never been surpassed. They were marvels of color, poetic background, perfect proportion, and technical finish. In that same season (December 9) Kneisel played the Goldmark concerto for the first time in New York. On January 13, 1891, Timothée Adamowski was the soloist with Saint-Saëns's Rondo Capriccioso.

It was in Chickering Hall on March 16, 1893, that Nikisch bade us farewell. Kneisel was to have played the opening movement of the Brahms concerto, but was ill, and Mrs. Nikisch sang some songs, with her husband at the piano. The orchestra played the "Carnaval Romain" Overture, the "Waldweben," and Tschaikowsky's Fifth.

On November 8, 1893, the orchestra gave its first concert in the new "Music Hall founded by Andrew Carnegie," now called Carnegie Hall. The conductor was Emil Paur, who directed Beethoven's Fifth, Dvorák's "Slavonic Rhapsody" and the "Benvenuto Cellini" Overture. Emma Eames, soloist, sang two operatic airs. When Mr. Paur made his début in Boston, beginning with the same Beethoven symphony, Ben Woolf said to this writer and H. E. Krehbiel, "Well, tonight Fate kicked the door clear in." The knocking was a trifle less boisterous in New York, but it was not long before the polish imparted to the orchestra's playing by Gericke and Nikisch gave way to a more burly style.

With the concert of November 1, 1894, the orchestra (Paur conducting) made another move, this time to the Metropolitan Opera House. So up to the beginning of the season of 1895-96 the record of concerts was: Steinway Hall, 15; Chickering Hall, 15; Carnegie, 5; Metropolitan Opera House, 5. To these must be added two outside the subscription — March 27, 1892, at the Metropolitan, with Paderewski, for the Washington Arch fund, and May 2, 1892, in the Madison Square Garden Concert Hall, Eugen d'Albert, soloist.

PAUR AND RICHARD STRAUSS

Emil Paur was a devoted follower of Richard Strauss and to him we owe the introduction in New York of "Till Eulenspiegel" (February 27, 1896), and "Also Sprach Zarathustra" (December 16, 1897), at the Metropolitan Opera House. Neither work was warmly welcomed, and possibly Mr. Paur's vigorous, indeed burly, presentation obscured the finer qualities of both. The American composer had a hearing on February 19, 1898, when Mrs. Beach's "Gaelic" Symphony was produced. At the same concert Loeffler played his own Divertimento for violin, a pleasing piece, which violinists might do well to consider. Mr. Paur bade us farewell in the spring and on November 9, 1898, with the orchestra back in Carnegie Hall, Mr. Gericke returned to the conductor's platform. The orchestra played the "Euryanthe"

Overture, the Brahms "Chorale St. Anthoni" Variations, and Beethoven's Fifth. Moritz Rosenthal was the soloist in Chopin's E minor concerto.

When the concerts of December 14 and 15, 1898, were given, Gericke was ill and Kneisel conducted. MacDowell's "Launcelot and Elaine" had its first hearing in New York, and Willy Burmester, a very superior German violinist, was the soloist. When he arrived in Boston, Kneisel asked him what he would play at his début, and he answered: "The Beethoven concerto. Has it ever been played here?" Kneisel, with his most perfect urbanity, replied: "Yes; by Vieuxtemps, Wilhelmj, Wieniawski, Sarasate, Camilla Urso, and some others; I have even played it myself." Gericke recovered from his illness to conduct the concerts of January and on February 23, 1899, produced D'Indy's "Istar" variations. Lady Halle, the eminent English violinist, was the soloist at the concerts of February 22 and 23.

The next season began on November 8 at Carnegie Hall, Gericke conducting and Mark Hambourg thundering out the C minor concerto of Saint-Saëns. At the November 9 concert, Glazounov's C minor Symphony was given for the first time in New York. Nothing further of signal import took place till after the opening of the twentieth century. Dr. Muck made his New York début on December 6, 1906, with Bruckner's Seventh and the "Leonore" No. 3. Rosenthal, soloist, played the Liszt E-flat concerto. Perhaps the first impressions of Muck, recorded at that time, may not be uninteresting:

"A man of slender, elegant, aristocratic figure, of clean-cut, scholarly face, and of cultured manner stands before the orchestra, and, while directing it with the certainty of an authority and the command of a master, so effaces his personality that he becomes a perfectly transparent medium between the audience and the music. This is the highest achievement possible to the manner of conducting. If no other qualities were to be found in Dr. Muck's art, this alone would be enough to insure it a welcome from those who are weary of finding a gorgeously decorated curtain of Monsieur This or Herr That hung between them and Beethoven or Brahms."

A VITAL MUSICAL FORCE

Here let the record of early Boston Symphony days in New York be ended. The contributions of Fiedler, Monteux, Rabaud and Koussevitzky to the musical joys of the town belong to recent history and can be followed satisfactorily in Mr. de Wolf Howe's book about the orchestra. But this retrospect should not be concluded without a note on the significance of the early visits of the Bostonians. When they first came to us we were unaccustomed to such invasions. We had our own Philharmonic and Symphony societies, Theodore

Thomas's popular series, and Frank van der Stucken's novelty concerts, and we thought we did not require any others. The opening concert of the Boston organization proved to us that we were mistaken and that we needed this new transfusion of artistic blood into our stagnant veins.

We took the Boston Symphony Orchestra to our hearts almost instantaneously. We were glad to know it was to return to us the next season; we have been happy at its coming ever since. We hope it will never cease to visit us, for its ten concerts are an essential enlargement of our musical experience. The orchestra has had its ups and downs. Its darkest days were brought by the World War, when thirty-six of its musicians had to be dismissed because of their nationality. Pierre Monteux did not get all the credit he deserved for rebuilding the orchestra after its disintegration. Just as he had completed its restoration he left us, and Mr. Koussevitzky came to find a splendid instrument ready to his hand. Monteux's achievements in the orchestra have been fully recognized in recent years, but at the time of his departure only a chosen few realized the extent of the art world's indebtedness to him.

The early Boston Orchestra under Gericke was a great one. Its strings were incomparable; its precision and unanimity unsurpassed, the sunlit clarity and perfect balance of its tone unrivaled, the elegant aristocracy of its style unchallenged. They are all gone, those artists who gave us the fresh enthusiasms of those historic days — Franz Kneisel and Martin Loeffler, Tim Adamowski and Otto Roth, who held the first two desks among the violins; Schroeder, the master 'cellist; Longy, oboist superlative, and all the rest. Theodorowicz, who used to be with Kneisel in the quartet, and who now sits beside Burgin at the first desk, is the veteran who furnishes the link with the last of the old associations.

But there is the Boston Symphony organization, still a magnificent instrument, still a company of virtuosi, still a splendid and puissant force in the musical vigor of the country, still under the artistic direction of a conductor of wide vision, catholic taste, technical mastery, and inexhaustible ardor. Those of us who knew the orchestra in the days of its early visits cherish our memories; but we hold as more precious the living power that continues to project its energy into our musical life.



SYMPHONY NO. 1 IN C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

IT was on April 2, 1800, that Beethoven gave his first public concert in Vienna "for his own benefit," and on this occasion, after making due obeissance to his forbears with a symphony of Mozart and airs from Haydn's "Creation," he submitted one of his piano concertos, playing, of course, the solo part, and also improvised upon the piano-forte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use. He had made sketches for a symphony as early as 1795, when he was still doing exercises in counterpoint for Albrechtsberger.

The critic of the *Allgemeine Musikalische Zeitung*, while commend-



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ing parts of the concerto and the Septet as a work of "taste and feeling," felt called upon to administer a mild rebuke upon the young man who had stepped out with rather too much temerity and confidence upon the hallowed ground of the symphony which Mozart and Haydn had cultivated in such careful and orderly fashion. The writer admitted in the symphony "much art, novelty, and wealth of ideas," but added: "Unfortunately there was too much use of the wind instruments, so that the music sounded more as if written for a wind band than for an orchestra."* It was after a performance in the more conservative Leipzig Gewandhaus about a year later that a critic found in the symphony "a caricature of Haydn pushed to absurdity." Opinions such as these from Beethoven's contemporaries give pause to us of later days who are inclined to accept this particular first symphony as fundamentally docile to the traditions of the century which had just passed — bold in many matters of detail certainly, but even there not without precedent in the symphonies of Haydn.

The introductory *Adagio molto*, only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth, and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation recalls his not too distant studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo — it is a scherzo indeed of doubled tempo — *allegro molto e vivace*. Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale*, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The movement with its key progressions, its swift scale passages, its typical eighteenth-century legerdemain, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

* Prof. Tovey agrees with this criticism, pointing out that Beethoven does lean upon the wind sections in this symphony, a not unnatural result of his considerable experience with "*Harmoniemusik*" at that time. It might also be that the critic was misled by an ill-balanced performance, for it was particularly bad.

SYMPHONY NO. 9 IN D MINOR, WITH FINAL CHORUS
ON SCHILLER'S "ODE TO JOY," *Op.* 125

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THE fact that twelve years (1812-24) elapsed between Beethoven's Eighth Symphony and the completion of his Ninth does not signify that on entering the last phase of his creative life he deliberately turned away from the form in which he had dwelt so long and so magnificently. Did practical considerations deter him, considerations which included the need of money, or did his growing artist's nature require a pause for a new gathering of forces, a considered approach to the problem of writing a symphony which should expand and alter the old orthodox formula with all of the adventurous freedom he was then applying to the piano sonatas — transforming the moods and contours of his favorite form into something leagues removed from the Seventh and Eighth Symphonies and their predecessors? There is a good case for each point of view; let him decide who can.

The historian's meticulous chronicle of these years shows a Beethoven preoccupied with material cares which were no less real because they were largely self-imposed, or imaginary. They appear sordid indeed when compared to the ideal world of tones which at times they held in abeyance. There were the petty commissions, the occasional pieces such as the "*Wellington's Sieg*," and the consequent law-suit with Maelzel ("Such things," he wrote to his lawyer, "exhaust me more than the greatest efforts in composition"); the attempts at organizing concerts, the negotiations with patrons and publishers on a plane something short of accepted business ethics; all of which may be summed up as an attempt to "feather his nest" and lay aside a money portion for his nephew. The five years' struggle for the guardianship of Karl began with the death of his father (Beethoven's brother Caspar) in 1815. No uncle was ever more grotesquely unfitted for such a charge. Increasingly solitary, lamentably deaf, morbidly suspicious and irascible, Beethoven goaded his nephew to extremes by his rigid exactions, while he raged at his servants, quarrelled with his friends.

One cannot assume, despite all of this corroborative evidence, that Beethoven was deflected by external circumstances from continuing the symphonic succession. The musical inquirers are inclined to seek a deeper and more inward direction of the creative currents, just as they reject Wagner's plain assertion on laying the "*Ring*" aside to write "*Tristan*," that considerations of early production and profit

were guiding him. Beethoven, too, dwelt lengthily on financial advantages, but meanwhile, as Wagner wrote a "Tristan" that was beyond any theatre in Europe, Beethoven could not order his *Missa Solemnis* to an occasion, nor compose a symphony at the urgent bidding of the long expectant London Philharmonic Society.

Beethoven's sketchbooks, as close a record of a great artist's shaping processes as posterity may hope to possess, show the long germination of the Ninth Symphony in Beethoven's mind. He had even from the Bonn days made musical notations of a possible setting for Schiller's "Ode to Joy," but these musical phrases have nothing in common with the theme he finally evolved, except in their diatonic simplicity. Apparently it did not occur to him until the symphony had reached an advanced stage to introduce Schiller's lines in this particular work. Although he had long pondered the unprecedented idea of introducing human voices in a symphony, he planned for this one an instrumental finale, the subject matter of which he ultimately used for the Finale of his String Quartet in A minor.

Thoughts of a "symphony in D minor" were noted by Beethoven while he was making sketches for his Seventh and Eighth in 1812. In 1815 there occurs an intended subject for a fugue which was destined to become the theme of the Scherzo. It was in 1817 that he began consciously to work upon a symphony, making drafts for the first movement, which in the next year took extended form. In 1818, while at work upon the "*Hammerklavier*" Sonata, he jotted down an idea for still another symphony, to follow the "Sinfonie in D," in which there was to be a "pious song in the ancient modes — Lord God we praise thee — alleluia — either alone or as an introduction to a fugue. Or the adagio might be repeated in some manner in the last movement, in which case the vocal parts would enter gradually — in the text of the Adagio — Greek myth, Cantique Ecclésiastique — in the Allegro feast of Bacchus." In these hazy plans Schiller is not mentioned. In the four years that follow, the last three piano sonatas and the *Missa Solemnis* must have required all of his attention. In 1822 the sketches were resumed, the opening movement made further progress, and the melody (with text) of the "Ode to Joy" indicated for the finale. Plans were not yet defined, except for the developing first movement. The composer still contemplated a second and companion symphony — a "*Sinfonie allemande*," for which the chorus with German words was then intended. The Symphony in D minor, with an instrumental finale, would be more appropriate for London.

With the first movement nearly completed in sketch form, Beethoven developed the other three simultaneously, according to his way. The first theme of the Adagio did not occur to him until the summer of 1823. Like the choral theme, it reached its perfection of

simplicity, not by sudden inspiration, but by laborious and minute stages. Beethoven was faced with a real problem of integration when he came to the point of introducing plausibly a vocal text, after three prolonged instrumental movements, into the wordless realm wherein the symphony had always dwelt. "When he reached the development of the fourth movement," wrote Schindler, "there began a struggle such as is seldom seen. The object was to find a proper manner of introducing Schiller's ode. One day entering the room he exclaimed, 'I have it! I have it!' With that he showed me the sketchbook bearing the words 'Let us sing the song of the immortal Schiller, *Freude*.'" These words, as the sketchbooks show, were arrived at only after many trials, and were changed in their turn. The symphony was completely sketched by the end of 1823; written out in full score by February, 1824. Thayer, summing up its progress, points out that work upon the symphony as such extended, with interruptions, over six years and a half. "Serious and continuous labor" upon it, following the completion of the Mass, took a little more than a year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, and accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the "Ring."

The development in this, the longest of Beethoven's first movements, moves with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays of Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still ("Beethoven and his Nine Symphonies"): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the *finale*, it is still the opening *allegro* that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

For the only time in his symphonies, Beethoven in this case put his *scherzo* second in order and before the slow movement. A *scherzo* it is in everything but name, with the usual repeats, trio, and *da capo* (with bridge passages added). There is the dancelike character of earlier *scherzi*, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This *scherzo* has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps its constant impact through the most astonishing variety in

modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, *adagio* in B-flat, 4-4 time, the second, *andante moderato* in D major, triple time. After the almost static *adagio*, the second theme attains flowing motion in its melody, which Beethoven has marked "*espressivo*." This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The *adagio* theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The *finale* opens with a frank discord, followed by a stormy and clamorous *presto* of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the *adagio* softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, *piano*. Gradually harmonies and instruments are added, until the exposition has been completely made, but not even yet has the composer left the instrumental field.

Once more there is the noisy *presto* passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."

"O brothers, these sad tones no longer!
Rather raise we now together our voices,
And joyful be our song!"

There immediately follow the first three verses of Schiller's Ode,† by the solo quartet and chorus:

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.

Joy, thou spark from flame immortal
Daughter of Elysium!
Drunk with fire, O heav'n born Goddess,
We invade thy halidom!

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

† It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, "*Froh, wie seine Sonnen fliegen*," belonging to the fourth verse, which he did not use, and obviously chosen for its militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "*Dieses Glas dem guten Geist!*" ("This glass to the good Spirit!")

To Our Patrons in New York:

AN Association known as the Friends of the Boston Symphony Orchestra was formed last year, and at the end of the year had a membership of more than 2,000. The members of this Association are those who in expression of their interest in music and their admiration for the performances of our Orchestra contribute in small or larger amounts toward its current operating expenses. It is well known that an Orchestra of this size and quality can not cover its expense with receipts from its performances, even though it plays a very exacting schedule.

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I hope and confidently expect that this year's membership in the Friends of the Orchestra will be greatly increased over last year's and I invite all who are interested in maintaining this pre-eminent Orchestra to enroll as members.

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*Chairman of Friends of the
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Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Let thy magic bring together
All whom earth-born laws divide;
All mankind shall be as brothers
'Neath thy tender wings and wide.

He that's had that best good fortune,
To his friend a friend to be,
He that's won a noble woman,
Let him join our Jubilee!
Ay, and who a single other
Soul on earth can call his own;
But let him who ne'er achieved it
Steal away in tears alone.

Joy doth every living creature
Draw from Nature's ample breast;
All the good and all the evil
Follow on her roseate quest.
Kisses doth she give, and vintage,
Friends who firm in death have stood;
Joy of life the worm receiveth,
And the Angels dwell with God!

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures "*alla Marcia*," adding piccolo, double bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as burning suns that glorious
Through the heavenly spaces sway,
Haste ye brothers, on your way,
Joyous as a knight victorious.

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (*andante maestoso*) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!

Love toward countless millions swelling,
Wafts one kiss to all the world!
Surely, o'er yon stars unfurl'd,
Some kind Father has his dwelling!

A religious *adagio* in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.

Fall ye prostrate, O ye millions!
Dost thy Maker feel, O world?
Seek Him o'er yon stars unfurl'd,
O'er the stars rise His pavilions!

But the key verse of the movement is the first: "*Freude, schöner Götterfunken*," and this, with its chorus: "*Seid umschlungen, Millionen*," is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, *prestissimo*.

THE PROBLEM OF THE FINAL CHORUS

Thayer summarily dismisses the "fantastic notion that the Symphony was conceived *ab initio* as a celebration of joy." The evidence is incontrovertible that the composer, contemplating a possible musical setting of Schiller's Ode at various times of his life, seems not to have considered it for a symphony. First it was to be a "*durch komponirtes Lied*"; later it was to be introduced into an overture in

“disjointed fragments.” When in 1812, Beethoven wrote of a “*Sinfonie allemand,*” he became vague, projecting two symphonies. We know that he first sketched an instrumental finale for the Ninth, and finally brought in his voices only after anxious self-questioning. Czerny has left to posterity the explicit statement that after the first performance Beethoven thought of composing a new instrumental finale, a statement which Schindler emphatically denied. Thayer bestows his usual judicious paragraph to this controversy, and decides that although Beethoven very likely held such thoughts — “he had witnessed the extraordinary demonstration of delight with which the whole work had been received and he may have found it as easy as some of his commentators to believe that his device for presenting the choral finale as the logical and poetically just outcome of the preceding movements had been successful despite its obvious artificiality.” “Beethoven labored hard to establish arbitrarily an organic union between the ode and the first three movements,” writes Thayer with sober reason. But perhaps something more than logic is required for the justification of Beethoven’s genius in its fullest course. It was at such moments that Beethoven was a law unto himself, and when he set his will to impose massed human voices upon his symphonic *finale*, it was in his nature to make their introduction plausible, and their presence integral to his scheme. His was surely at times a power of fusion transcending the reason of a workaday world. The *raptus* of Beethoven, which no one shall explain, could not only develop a trite phrase into a music of undying beauty — it could pervade four movements of a score and make them one; it could condition thought itself, knit “artificial” jointures into a whole and rounded organism.

Some have read of Beethoven’s refusal to alter the impracticable altitudes of the soprano parts, and have persuaded themselves from this that he may also have made a mistake of judgment in the whole concept of the *Finale*. Those who know their Beethoven will not doubt his instinct at such a vital moment as this. If he lacked a natural feeling for vocal writing or if he subordinated his voices to the instrumental design, this is a matter of technical procedure and has no connection with the fundamental concept of the movement. On ideal grounds it was not in Beethoven to falter — nor was he ever at a loss in a question of transition. There are indeed in the sketchbooks various attempts to find the right introduction for his chorus — and they are typical of his first sketches, which are often tentative and groping. But there always came the point where his plan became clear to himself, fixed with definition. And that point once reached, nothing was altered. “I change many things,” wrote Beethoven to the composer Schloesser in 1823 (the very year of the Ninth Symphony), “discard and try again, until I am satisfied. Then, however, there begins in

my head the development in every direction and, inasmuch as I know exactly what I want, the fundamental idea never deserts me — it arises before me, grows. I see and hear, and the picture in all its extent and dimensions stand before my mind like a cast and there remains for me nothing but the labor of writing it down.”* When once Beethoven had seen the picture of the *Finale* clearly before him, had bridged the way from the wordless instrumental voices to the human voice and found the way to introduce his text, his instinct, as always, led him with direct and intensive utterance, to the end.

THE FIRST PERFORMANCE OF THE NINTH SYMPHONY

Writing to Ferdinand Ries in London, Beethoven asked, in 1822, “What would the Philharmonic Society offer me for a symphony?” Ries wrote to Beethoven of the Society’s offer of fifty pounds, and Beethoven, although not pleased with the amount, promised them a manuscript symphony, soon to be forwarded, for their exclusive use until its publication, eighteen months later. He further promised an overture, which was the “Consecration of the House.” Unfortunately, he had already disposed of the overture to a London publisher (Boosey), and although the fifty pounds was sent, the symphony was not forthcoming.

It was in 1824 that Beethoven offered the symphony for performance by the Vienna “Gesellschaft der Musikfreunde.” The Society refused because of the expense which would be involved, but a group of thirty Viennese friends who designated themselves “disciples and lovers of art” urged him not to permit “his new masterpieces to leave the city of their birth,” and Beethoven, much gratified, arranged for the initial performance at the *Kärnthnertheater* on May 7, 1824. Almost a year later (March 21, 1825) the first English performance took place. The manuscript copy possessed by the London Philharmonic Society reads “composed for the Philharmonic Society in London.” Yet Beethoven formally dedicated the score to Friedrich Wilhelm III of Prussia, with an elaborate letter written in October, 1826, and duly acknowledged the next month.

The first performance, in Vienna, was arranged under the ministrations of Beethoven’s friends; they had to incur the suspicion and wrath of the composer, who was doubtful about the wisdom of the venture. There were separate rehearsals for the singers and for the orchestra, but only two full rehearsals, a projected third being cancelled to make way for a ballet rehearsal. Mlle. Ungher, the contralto solo, protested the solo parts, but Beethoven would alter nothing

* Beethoven also wrote to Rochlitz in 1822—“You see, for some time past I have not been able to write easily. I sit and think, and think, and get it all settled; but it won’t come on the paper, and a great work troubles me immensely at the outset; once get into it, and it’s all right.”

save a single note in the bass recitative which was too high for Preisinger, and this singer in any case found the part above his compass, and withdrew after the rehearsals. Mlle. Ungher and Sontag, who were friends and admirers of Beethoven (he called them "pretty witches"), struggled bravely with their parts. "Mlle. Ungher did not hesitate to call him the tyrant of singers; but he only answered, smiling, that it was because they were both so spoiled by the modern Italian style of singing that they found the two new works difficult. 'But this high passage here,' said Sontag, pointing to the vocal quartette in the symphony,

'Küsse gab sie uns und Reben' —

'Would it not be possible to alter that?' — 'And this passage, M. van Beethoven,' continued Mademoiselle Ungher, 'is also too high for most voices. Could we not alter that?' — 'No, no, no!' was the answer. — 'Well, then, for Heaven's sake (*in Gottes Namen*), let us work away at it again!' said the patient Sontag.

"As for the poor soprani, in the chorus parts of the Mass, every day did they complain to Beethoven that it was out of their power to reach and sustain the high notes so long as he prescribed. In some places the tyrant remained inexorable; though it would have been easy for him, by a transposition of some of the intervals, to render

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those passages easier for the voices, without altering anything essential. Umlauf, the most strictly classical conductor I have ever known, to whom Beethoven had committed the management of the whole, also made some modest remarks on this difficulty, but equally in vain. The consequence of this obstinacy was, that every chorus-singer, male and female, got over the stumbling block as well as he or she could, and, when the notes were too high, left them out altogether.”*

There had been much anxious discussion between Beethoven and his friends as to the arrangements of the concert: the choice of the performers, the expenses, the wording of the placards. His advisers, afraid of offending him, yet held out against his wish to raise the prices. Consequently, although there was a large audience,† the proceeds were almost entirely consumed by the heavy expenses, and the net profit came to the equivalent of sixty dollars. Beethoven, dining with Umlauf (who had conducted), Schindler, and Schuppanzigh at the restaurant “*Zum Wilden Mann*,” poured his wrath upon their suffering heads, and accused them of cheating him. Their protestations were in vain. When matters had cooled off, and forgiveness had been won, a repetition of the concert was arranged, and given on May 23. There was but half an audience, and a considerable loss.

The impression made by the Ninth Symphony at the concert of May 7 was evidently considerable, despite a mediocre performance. Many of Beethoven’s friends were in the audience — Zmeskall, unable to walk, was carried to his seat. Other friends were in the orchestra. Beethoven, though totally deaf at this time, took his place beside Umlauf, the conductor, to give the indications of tempo. An ardent reception of the symphony is generally reported. This despite the fact that “the performance was far from perfect,” as Thayer records. “There was a lack of homogeneous power, a paucity of nuance, a poor distribution of lights and shades. Nevertheless, strange as the music must have sounded to the audience, the impression which it made was profound and the applause which it elicited was enthusiastic to a degree. It is a commentary on the behaviour of audiences at that time that in the midst of the Scherzo (Nohl considers it to have been the point where the drums take up the rhythmic octave) there was a burst of applause which almost compelled a repetition of the movement. The incident seems to have been taken by the first historians as praiseworthy exhibition of public discernment. Schindler, triumphantly reporting the affair to Beethoven, who was unaware of it on account of his deafness, wrote in the conversation book: “Never in my life did I hear such frenetic and yet cordial applause. Once the second move-

* Schindler: “Life of Beethoven.”

† “The theatre was crowded in every part except the imperial box; that was empty.”

—THAYER.

ment of the Symphony was completely interrupted by applause — and there was a demand for a repetition.”

Undoubtedly the greatness of the symphony was in some degree sensed on that occasion, although one must allow for the fact that it was largely an audience of friends, that the audience must have been moved by the tragic spectacle of the deaf composer, that the accounts of the concert have come down to us from friends who had labored valiantly to achieve it, and must have felt in the approbation a measure of personal triumph.

Grove tells an anecdote which he had from Madame Ungher during her visit to London many years later*: “At the close of the performance an incident occurred which must have brought the tears to many an eye in the room. The master, though placed in the midst of this confluence of music, heard nothing of it at all and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, *and beating the time*, till Fräulein Ungher, who had sung the contralto part, turned him, or induced him to turn round and face the people, who were still clapping their hands, and giving way to the greatest demonstrations of pleasure. His turning round, and the sudden conviction thereby forced on everybody that he had not done so before *because he could not hear what was going on*, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end.”

SOME EARLY PERFORMANCES OF THE NINTH SYMPHONY†

The early history of the symphony seems to have been one of indifferent performances, with a lack of any unanimous public or critical favor. A year after the two initial performances in Vienna (May 7 and 23, 1824), the symphony was played in London, from a specially prepared manuscript copy, Sir George Smart conducting the Philharmonic Society. Schiller's verses were sung in Italian, while the audience had only a printed English version in prose to guide them. There was no great success. The critic William Ayrton took the typical attitude of instructing the composer. If the repeats were omitted and “the chorus were removed altogether — the symphony will be heard with unmixed

* 1869. Thalberg, the pianist, remembered the incident to have happened after the Scherzo, and not at the end of the concert.

† The first performance in this country was given by the New York Philharmonic Society, May 20, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance February 5, 1853. The Ninth Symphony was given annually by Mr. Henschel in this orchestra's first three seasons.

pleasure." He convicted the composer of "verbosity" in a phrase which in itself is hardly free from that failing: "he has drawn out the thread of his verbosity finer than the staple of his argument."

In the following spring (April 1, May 23) there were two performances on the Rhine, and at the second of them Ferdinand Ries, who was the conductor, was not withheld by his friendship for Beethoven from omitting the Scherzo altogether, and freely cutting the Adagio. One year later (March 6, 1826), the symphony found its way into the Gewandhaus concerts at Leipzig, and was twice repeated, once without the Finale. The symphony was long found difficult to understand as well as to perform. Habeneck did not bring it out in Paris until March 27, 1831, and, keeping it in his repertory, often omitted the choral finale.

For a long time the symphony was not accepted without onerous reservations, and when Mendelssohn conducted it at the Gewandhaus concerts on February 1, 1836, his sister Fanny found it in parts "grand" and in parts "abominable" — "a gigantic tragedy with a conclusion meant to be dithyrambic, but falling from its height into the opposite extreme — into burlesque." Contrast with this Schumann's opinion, written after hearing a performance under Mendelssohn five years later: "It seems as if we were at last beginning to understand that in this work the great man has given us his greatest." Veneration and love for the work grew in the public consciousness, notably aided by the performances of it by Wagner in Dresden, and in London, March 26, 1855. Sir George Grove records the ultimate enthusiastic acceptance of it in England. He feels constrained, however, to point out that "in the Finale a restless, boisterous spirit occasionally manifests itself, not in keeping with the English feeling of the solemnity, even the sanctity of the subject." This he puts down as a reflection of "the bad taste which is manifested in certain parts of the lines adopted from Schiller's Ode, and which Beethoven, no doubt, thought it was his duty to carry out in his music. That he did not entirely approve of such extravagance may be inferred from the fact that, in the selection of the words, he has omitted some of the more flagrant escapades."

It is worth noting that at a concert in Berlin, March 6, 1889, Hans von Bülow taxed the well-disposed endurance of audience and singers by performing the symphony twice over, with half an hour's rest between.



BEETHOVEN, WAGNER, AND FAUST

By GEORGE HENRY LOVETT SMITH

1.

MUCH has been written about the Ninth Symphony; but no one has made it so much his own as Richard Wagner. No one else has achieved for it a programme so intelligent, so logical, and at the same time so inextricably bound up with its inherent connotations. Aside from his realization of its poetical implications, he produced and popularized the work when it was considered the final raving of a crazed genius. But the famous performance at Dresden on the Palm Sunday of 1846 was but the climax of his conscious associations with the symphony which stands as the collective pinnacle of the past from which he received the inspiration necessary to send him toward the realization of his own intentions. In "*Mein Leben*" he tells of its early effect upon him:

"Beethoven's Ninth Symphony became the goal of all my strange thoughts and desires about music. I was at first attracted to it by the opinion prevalent among musicians, not only in Leipzig but elsewhere, that this work had been written by Beethoven when he was already half mad. It was considered the *non plus ultra* of all that was fantastic and incomprehensible, and this was quite enough to rouse in me a passionate desire to study this mysterious work. At the very first glance at the score, of which I obtained possession with the greatest difficulty, I felt myself irresistibly attracted by the long-sustained pure fifths with which the first phrase opens: these chords which had played such a supernatural part in my childish impressions of music, seemed in this case to form the spiritual keynote of my life. This I thought must surely contain the secret of all secrets, and accordingly the first thing to be done was to make the score my own by a process of laborious copying."

Having memorized the symphony note for note, he concentrated during the Dresden rehearsals on its poetical interpretation. He may or may not have known that Beethoven had paid little attention to the matter once the symphony was under construction and had forgotten it immediately after its completion had left him free to enjoy the final quartets. As early as 1808 the *Morgenblatt* had remarked: "The clever Beethoven has a notion to compose Goethe's 'Faust' as soon as he has found somebody who will adapt it for the stage for him." In 1822 he has returned to the idea again, though it had probably never quite left his mind in some form or other. Friedrich Rochlitz, the distinguished writer on music from Leipzig, conversed with Beethoven on the subject, and records the following: "Since that summer I read Goethe every day, when I read at all. . . . You smile that I should have read Klopstock! . . . He is so restless: and he always begins too far away, from on high down; always *Maestoso*, D-flat

major! But Goethe:—He lives and wants us all to live with him. That's the reason he can be composed. Nobody else can be so easily composed as he." Rochlitz broaches a commission from Härtel to compose music for "Faust" like that written for "Egmont"; he goes on: "Ha!" cried Beethoven, and threw his hands high in the air. "That would be a piece of work! Something might come out of that!" In 1808 he wrote the Choral Fantasia which contains the theme that so closely anticipates the choral theme of the symphony. In 1822 he was actually sketching the symphony. Wagner may or may not have known these things, but at any rate he was not long in realizing the fact that the Ninth Symphony was a Faust Symphony despite its conclusion and despite the final un-Goethean goal of its philosophy.

It is possible that Wagner had been aided in this association of ideas by the fact that the remarkable performance of the Ninth Symphony in Paris under Habeneck had inspired his own Overture to Faust. The fact remains that he made the association which would probably have been of enormous interest to Beethoven, who, it must be presumed, was acting subconsciously.

For the benefit of those intensely literal minds that will not subscribe to this conclusion I can only add that they will find their whole interpretation of the symphony vastly broadened and improved by a careful analysis of the precise reason why it may not be termed a "Faust-Symphony." The three answers to the problem of the symphony that follow logically from the thought of the three men, Beethoven, Goethe, and Wagner, throw much light on the men themselves as well as upon Beethoven's work and his possible mistake.

2.

The poetical scheme of the symphony is as obvious in the abstract as it is difficult in particular. When Wagner was faced with the necessity of finding a suitable programme to clarify the work for his Dresden audience of 1846, he turned unhesitatingly to "Faust." The first movement of the work, to which he constantly refers as a "tone-poem," is a "titanic struggle of the soul, a thirst for Joy, against the veto of the hostile power which rears itself 'twixt us and earthly happiness."* For the first theme he chose the line from "Faust":

Go wanting, shalt thou! Shalt go wanting!

and for the whole movement he sees a descent to utter joylessness after repeated struggle:

Grim terror greets me as I wake at morn,
With bitter tears the light I shun
Of yet another day whose course forlorn
Shall not fulfill one wish, not one!

* Translation by William Ashton Ellis in his "Richard Wagner's Prose Works": Volume VII (London: 1898).

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The happiness that lit us only with distant smile in the first movement has vanished quite away in the second, where we search for joy in frenzied orgy:

Nay! speak to me no more of joy,
To riot will I plunge, to raging pleasures.

In the Trio we search for Joy in simple rural pleasures — amid “boisterous bluntness”:

The folk here makes each day a fest.
With little wit and much contentment
Each spins his narrow round of dance.

Rejecting this, we go back to orgy, which cannot satisfy us: “for once again we are driven to that earlier scene of jollity, and now we thrust it with impatience from us as soon as recognized.”

In his discussion of the third movement, Wagner does not yet plumb his philosophy to its depths; he has not reached his complete conviction, and correspondingly he can not achieve the interpretation that he would have put upon this movement in later years. However, the germ of his thought is already there, and we can supply the rest from what we know of him. He quotes first wistfulness, and then a very Faustian yearning:

A fathomless enraptured yearning
Drove me through woods afar from mortal eyes,
And midst a flood of tear-drops burning
I felt a world around me rise.

“Love and hope came arm-in-arm to wield their whole persuasive force upon our troubled spirit.” Pride revolts:

Why seek me out, ye tones from heaven,
Why shower your potent blessings on the dust?
Go, sound where men are made of softer metal.*

“The wounded heart is healing; it plucks up strength, *and mans itself to high resolve*”—as we gather from the well-nigh triumphal passage near the movement’s close.

When Wagner uses the phrase “the yearning of love,” he is already on the way to the interpretation of the movement that he would have given later in his development. There is an alternation between the two types of symbolic love-music: the idealistic and the realistic. There is no psychological treatment of the love motive; Beethoven is content with an elucidation of its existence, and a contemplative refinement of its thought. Paul Bekker approaches the truth when he sees the contrast of the two female figures of Titian’s “Sacred and Profane Love” in the contrast of the two themes of Beethoven’s variations — but he goes beyond Beethoven and into modern psychology. The ideas in the movement are concerned with the resolution to love, and the actuality of a passion that is never once treated as anything but an example of German Romanticism. It is all thought, all illusionful: the actuality is always poetic, always fraught with the most radiant

* It is interesting to note the indomitable individualistic will of the man himself showing through his analysis.—G. H. L. S.

and star-lit "*Liebe*" that ever gave an Aldous Huxley pause for analysis.

The contemplative resolve that rest from struggle and satisfaction in conscious life can best be found in the intellectual joy of loving is followed by the experience of love at its tenderest and most romantically idealistic. The second theme is in Vienna in spring: it is one submerging flood of all that is sweet in self-giving; it is Beethoven's first answer to his problem, as its composition long before that of the first theme of this movement — the last to be composed of all the themes of the work — would show. The note of contemplating destiny in a combat with it was all that was necessary to put this D-major theme on the highest plain of all the themes of the work. In this first, hypothetical conclusion to the philosophy of life, Beethoven, following Goethe's thought in the first part of "*Faust*" closely, if strangely, shows the ultra-sophistication at which he had arrived; for the realization of the necessity of finding the complete gift of life in its simplest manifestation is one of the final steps in knowing — if not, indeed, the final one. The wisdom of the *Finale* is a rounding out of this last step, an application of it in the broadest sense, not a further one.

The fourth movement is the final struggle for a more rounded world philosophy, and the apotheosis of Joy. The reason for a further step in the philosophy is as obvious as it is rare. It is found only in the illumination of the broadened mentality. Joy, the object of the soul's search in the first movement, is found in the third movement in the contemplation of love and the fulfilment of its desires. The step to the last movement is a step from the personal to the universal, and Joy is conceived as the releasing spark, which, achieved in the experience of the individual, opens his mind to the essential dignity and beauty of the brotherhood of man, and impels him to rejoice in Joy as the brightest spark of Godhood. He who has achieved such enlightenment is capable of the greatest good and the greatest content. This is inherent and inescapable in the last movement of the symphony.

The terrible clamor for wind and drums that opens the movement seems to Wagner to be explained by the horror of the soul already free that is appalled by the prospect of infinite Nature which it must learn to include in its completeness.

Throughout the choral part of this movement Wagner's commentary is notable for its omission of quotations from "*Faust*." In the orchestral double fugue, however, he is not occupied with the Schiller text, and he finds a passage which throws much light on the whole choral development:

But he may claim his due in life and freedom,
Who battles for it day by day.

The first part of this movement is the battle for the broadness of Joy and its interpretation of all the world. The climax is reached in the double fugue, where the energy of combat is emphatically expressed, and this passage is the highest point of the active life of the symphony. It is summed up in a page of F-sharps magnificently moving back and forth over three octaves in the strings while the winds hold the same

rhythm without movement up and down. At once we are referred back to the fanfare of the third movement, the persistent octave figure of the second movement, and the main theme of the first movement. Here is the whole symphony in colossal miniature: its climax, and the goal of its philosophy; its conclusion. The rest is an apotheosis of Joy. As up to here the symphony has been after the pattern of Goethe's thought in "Faust," so from now on it is as Dantean as it is un-Goethean. Whereas the symphony to this point belongs in the world, the rest belongs to some "Paradiso" where all is static and ideal. If the symphony were to end on the Goethean note with which it began, it would be necessary to have the Lemurs bear away its conclusion as they bore away the aged Faust when he had reached static contentment. But here is where the good fortune of the work's independent form stands it in good stead: it must follow no one but Beethoven and his inevitable laws of construction; and it so happens that the apotheosis is an idea that can find the most suitable expression in music. So, although the thought of the work stops, it is completed in accordance with artistic truth in a final proclamation of the power of Joy which has happily crowned the struggle with fate.



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Saturday Afternoon, January 11

Boston Symphony Orchestra

[Fifty-fifth Season, 1935-1936]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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FIFTY-FIFTH SEASON, 1935-1936

Boston Symphony Orchestra

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RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

THURSDAY EVENING, *January 9*

AND THE

Second Matinée

SATURDAY AFTERNOON, *January 11*

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

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THURSDAY, JANUARY 9

Programme

PROKOFIEFF Classical Symphony, *Op. 25*

- I. Allegro
- II. Larghetto
- III. Gavotta: non troppo allegro
- IV. Finale: molto vivace

STRAVINSKY "Le Sacre du Printemps" ("The Rite of Spring"),
Pictures of Pagan Russia

- I. The Adoration of the Earth
 - Introduction — Harbingers of Spring — Dance of the Adolescents —
 - Abduction — Spring Rounds — Games of the Rival Communities —
 - The Procession of the Wise Men — The Adoration of the Earth
 - (The Wise Man) — Dance of the Earth
- II. The Sacrifice
 - Introduction — Mysterious Circles of the Adolescents — Glorifica-
 - tion of the Chosen One — Evocation of the Ancestors — Ritual
 - of the Ancestors — The Sacrificial Dance of the Chosen One

INTERMISSION

TANEIEV Symphony No. 1 in C, *Op. 12*

- I. Allegro molto
- II. Adagio
- III. Scherzo: Vivace
- IV. Finale: allegro energico

The music of these programmes is available at the 58th Street Library.

"CLASSICAL" SYMPHONY, *Op. 25*

By SERGE SERGIEVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 24, 1891

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofieff gave himself precisely the orchestra of Mozart or Haydn: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The composer is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed, although in the episodic byplay there is a sauce of "modern" wit which the periwigged masters could scarcely have approved.

The first performance of the "*Symphonie Classique*" is said to have been by the State Orchestra at Leningrad. The Russian Symphony Orchestra played it in New York in December, 1918. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."



"LE SACRE DU PRINTEMPS"* ("THE RITE OF SPRING"):

Pictures of Pagan Russia, in Two Parts

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, Russia, on June 5, 1882

THE score is in two distinct sections: "The Adoration of the Earth" and "The Sacrifice." The various episodes (including the introductions to each part) are each an entity in itself. They are played in continuous succession, but without preamble or "bridge" passages. Stravinsky in this music is nothing if not direct and to the point. Much has been written about the influence of "*Le Sacre*" upon the course of musical composition. One of its most obvious effects was to clear away the nineteenth-century verbiage of preparatory, mood-establishing measures, circuitous development, and repetitious conclusions.

The introduction, which has been called "the mystery of the physical world in spring," is a slow and ceremonious music, opening in the

* The first performance of "The Rite of Spring" or "Spring Consecration" was given by Diaghilev's *Ballet Russe* at the *Théâtre des Champs-Élysées*, Paris, May 29, 1913. Pierre Monteux, who then conducted, introduced it in concert form at his concerts at the Casino in Paris, April 5, 1914, when the music, formerly howled off the stage, was "vindicated."

The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

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unfamiliar top register of the bassoon, and weaving its way through the wind choir, with no more than a slight reinforcement in the strings. The curtain (in the original ballet) rises upon a ritual dance of the adolescents, youths and maidens who perform a ceremonial of earth worship, stamping to a forceful rhythm of displaced accents, which produce a pattern by their regular recurrence. A mock abduction "*Jeu de rapt*" follows as part of the ceremony, a presto of even more complexity and interest of rhythm, with changes of beat from measure to measure 3-8, 5-8, 3-8, 4-8, 5-8, 6-8, 2-8, etc. There follows a round dance of spring ("*Rondes Printanières*"), which begins, *tranquillo*, with a folk-like tune, after which a curious syncopated rhythmic figure works up to a furious climax and brings a return of the *tranquillo* measures. The games of the rival communities is a *molto allegro*, again in rapidly changing rhythmic signatures. This introduces the "Procession of the Sage," the oldest member of the tribe, "the celebrant, whose function it is to consecrate the soil for its coming renewal." The tubas introduce him with a ponderous theme. The first part ends with a "dance of the earth," *prestissimo*, a music of rising excitement, with intricate fanfares from the eight horns.

The second part opens with a mysterious *largo* which Stravinsky is said to have described as "the Pagan Night," although the score bears merely the word "Introduction." It is largely a music of poignant shifting harmonies, *pianissimo*, from which rises from the strings a melody of haunting suggestion. "A deep sadness pervades it," wrote Edwin Evans, "but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." This leads into the "Mysterious Circles of the Adolescents," *andante*, with a reference to the introduction, and a theme first set forth by the bass flute, with answer by two clarinets in consecutive sevenths. "The Glorification of the Chosen One": again there are complex rhythms of increasing excitement. The "Evocation of the Ancestors" moves through chords of a ponderous solemnity to the "Ritual of the Ancestors": a light and regular *pizzicato* with a sinuous duet for English horn and bass flute to which other wind instruments are joined in increasing elaboration. "The Sacrificial Dance of the Chosen One": The dance is of extraordinary elaboration of rhythm, in which the orchestra is used more massively than before. "Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

Much, probably too much, has been written in elucidation of "*Le Sacre du Printemps*," just as the story of the scandalous uproar at the Parisian first performance, in 1913, has been too often told. Nevertheless, two more first-hand accounts of this event have recently appeared which are worth printing. The first is in the book by Mme. Romola Nijinsky, and describes the experience of the dancers themselves; the second is by Stravinsky, in his newly published memoirs, of which portions of the chapter on "*Le Sacre du Printemps*" are quoted in this programme.* The composer, it is true, gives slight space to the affair, for, as he truly remarks, "*On en a trop parlé.*"

It is also interesting to compare the two accounts of the choreography, for while Mme. Nijinsky extols the production as the greatest achievement of her husband's art, Stravinsky, though praising Nijinsky's genius as dancer in the highest terms, dismisses him as quite worthless in the rôle of *maître de ballet*. They may be set down as the opposing, and not unprejudiced views of two experts — the one a dancer, and the other a musician.

"On the 29th of May, 1913, at the Champs-Élysées Theatre," writes Mme. Nijinsky,† "the '*Sacre du Printemps*' was performed for the first time, on the very anniversary of the *première* of '*Faune*,' for Diaghilev was superstitious. I wondered what the reaction of the brilliant, excited audience would be. I knew the music of '*Sacre*,' and had seen bits of the dancing from back stage during the last rehearsals. — I thought the public might fidget, but none of us in the company expected what followed. The first bars of the overture were listened to amid murmurs, and very soon the audience began to behave itself, not as the dignified audience of Paris, but as a bunch of naughty, ill-mannered children.

"Yes, indeed, the excitement, the shouting, was extreme. People whistled, insulted the performers and the composer, shouted, laughed. Monteux threw desperate glances towards Diaghilev, who sat in Astruc's box and made signs to him to keep on playing. Astruc in this indescribable noise ordered the lights turned on, and the fights and controversy did not remain in the domain of sound, but actually culminated in bodily conflict. One beautifully dressed lady in an orchestra box stood up and slapped the face of a young man who was hissing in the next box. Her escort rose, and cards were exchanged between the men. A duel followed next day. Another society lady spat in the face of one of the demonstrators. La Princesse de P. left her box, saying, 'I am sixty years old, but this is the first time anyone has dared to make a fool of me.' At this moment Diaghilev, who was standing livid in his box, shouted, '*Je vous en prie, laissez achever le spectacle.*' And a temporary quieting-down followed, but only temporary. As soon

* See page 9.

† "Nijinsky," by Romola Nijinsky (Simon and Schuster, 1934).

as the first tableau was finished the fight was resumed. I was deafened by this indescribable noise, and rushed back stage as fast as I could. There it was as bad as in the auditorium. The dancers were trembling, almost crying; they did not even return to their dressing-rooms.

"The second tableau began, but it was still impossible to hear the music. I could not return to my stall, and as the excitement was so great among the artists watching in the wings I could not reach the stage door. I was pushed more and more forward in the left wing. Grigoriev, Kremenev, were powerless to clear this part of the stage. Opposite me there was a similar mob in the back of the scenery, and Vassily (Nijinsky's valet) had to fight a way through for Nijinsky. He was in his practice costume. His face was as white as his *crêpe de chine* dancing shirt. He was beating the rhythm with both fists, shouting '*Ras, dwa tri*' to the artists. The music could not be heard even on the stage, and the only thing which guided the dancers was Nijinsky's conducting from the wings. His face was quivering with emotion. I felt sorry for him, for he knew that this ballet was a great creation. The only moment of relaxation came when the dance of the Chosen Maiden began. It was of such indescribable force, had such beauty, that in its conviction of sacrifice it disarmed even the chaotic audience. They forgot to fight. This dance, which is perhaps the most strenuous one in the whole literature of choreography, was superbly executed by Mlle. Piltz.

"Everybody at the end of the performance was exhausted. The month's long work on the composition, the endless rehearsals, and finally this riot. — Once more Vassily's guard broke down and Nijinsky's dressing-room was stormed, Diaghilev, surrounded by his friends and the *balletomanes*, explaining, discussing. Nijinsky took the whole affair more quietly now that it was over, and, nobody needing his energy and encouragement, he could let himself go. Stravinsky was in a frenzy. But they all agreed and knew that their creation was good, and that it would be one day accepted. They were so excited that they could not go and have supper right away, so everybody suggested a drive *autour du lac*. And Diaghilev, with Nijinsky, Stravinsky, and Cocteau, drove around in the *Bois* to quiet down, and only toward the morning did they return home."



BEFORE THE "SACRE"

By IGOR STRAVINSKY

FROM Stravinsky's memoirs, "*Chroniques de ma Vie*," just published by "Denoël et Steele," portions of a chapter "*Avant le Sacre*," relating to the composition of "*Le Sacre du Printemps*" and its first performance, are here quoted in translation.

Stravinsky tells how he worked long and intermittently on the "*Sacre du Printemps*" from 1912, having planned the piece for production by Diaghilev. Progress on his score at his Russian country estate, "Oustiloug," and in the winter at Clarens on Lake Geneva, was interrupted by the composition and production of "*Petrouchka*," the composition of "*Le Roi des Étoiles*," the "Japanese Lyrics," his revision of Moussorgsky's "*Khovanstchina*," and duties connected with the seasons of the Ballet Russe. Nijinsky, who was to be choreographer of "*Le Sacre*," was so deeply involved in his designs for Debussy's "*L'Après-Midi d'un Faune*" in the season of 1912, that plans for the mounting of "*Le Sacre*" were postponed until the next season, much to the satisfaction of Stravinsky, who welcomed the delay which enabled him to work out his orchestration without haste. Stravinsky thus describes his strenuous collaboration with Nijinsky in the choreographical working out.

"I must say in the first place and with entire frankness that the idea of working with Nijinsky troubled me, in spite of our cordial friendship and my great admiration for his talent as designer and mime. His ignorance of the most elementary notion of music was flagrant. The poor boy could neither read music nor play any instrument. His musical reactions consisted only of banal phrases or repetitions of remarks he had heard. The attempt to find out his personal impressions only resulted in doubts as to their existence. His lacunæ were so serious that his plastic visions, even though of genuine beauty, were not sufficient compensation.

"I come now to the Paris season in the spring of 1913 when the Ballet Russe opened at the *Théâtre des Champs-Élysées*. The first performance began with a repetition of '*L'Oiseau de Feu*.' The '*Sacre du Printemps*' took place on May 28 [29 ?] in the evening. I shall refrain from denouncing the scandal which it produced. About that already too much has been said. The complexity of my score had necessitated a great number of rehearsals which Monteux conducted with the care and attention which is customary with him. As for the quality of the performance itself, it was impossible for me to judge, for I left the hall after the first measures of the prelude, which immediately aroused laughter and cat-calls. I was disgusted. These demonstrations, at first scattered, soon became general, and provoking counter demon-

strations, quickly aroused a frightful tumult. During the whole performance, I remained in the wings beside Nijinsky. He was standing on a chair crying frantically to the dancers, 'sixteen, seventeen, eighteen' (they had their own way of counting the beats). Naturally, the poor dancers heard nothing on account of the confusion in the hall and on account of the thumping of their own feet. I had to hold Nijinsky by his jacket, for he was raging, ready at any moment to leap onto the stage and make a scandal. Diaghilev, with the intention of discouraging the demonstration, gave to the electricians first the order to put on the lights, and then the order to extinguish them. This is all that I remember of the *première*. It seemed a strange thing, following the last full rehearsal, in which there were present numbers of artists, painters, musicians, men of letters, and other representatives of the world of culture, when everything went off calmly, and I was miles from foreseeing that the performance itself could unloose such a deluge.

"At this moment, after twenty years, it is naturally hard for me to recall the choreography of the '*Sacre*' in its details without being influenced by the ready admiration which it aroused among the *avant-garde*, always ready to seize upon any departure from a precedent as a new discovery. But the general impression of this choreography which I then had and which I still hold is the lack of comprehension with which it was done by Nijinsky. There could clearly be seen his incapacity to assimilate and to adapt himself to the revolutionary ideas which were the very *credo* of Diaghilev, and which Diaghilev obstinately and laboriously drilled into him. One noticed in this choreography a painful effort without fruition, rather than a plastic realization simple and natural resulting from the compulsion of the music. How far it was from what I had intended!

"In composing the '*Sacre*' I conceived it visually as a succession of rhythmic movements of extreme simplicity, executed in mass divisions which would have an immediate effect upon the spectator, without superfluous minutiae or complications dissipating its force. It was only in the *danse sacrale* at the end of the piece that a solo dance was required. The music of this part, sharply defined, called for a corresponding choreography simple and easy to grasp, but here again Nijinsky, while understanding the dramatic character of this dance, found himself powerless to give it intelligible expression and complicated it through the awkwardness of malcomprehension. Is it not awkward, for example, to retard the tempo of the music so that complicated steps may be introduced which in the prescribed tempo would be impossible? Much choreography sins in this way, but I know of none which has reached the degree obtained by Nijinsky.

"In reading what I have written about the '*Sacre*,' the reader will

be perhaps astonished that I speak so little of the music of my work. I am very ready to withhold such comment. I feel myself absolutely incapable of recalling after twenty years the feelings which moved me while I was composing the score. One can recall facts or incidents with more or less exactitude, but how can one bring back sentiments which one has formerly experienced without running the risk of distorting them under the influence of subsequent developments? My actual interpretation of my feelings of that time could be as inexact and arbitrary as if they came from someone else. They might have the same character as an interview indiscreetly signed by me, a thing which has happened, alas, too often."

SYMPHONY NO. 1 IN C, *Op.* 12

By SERGE IVANOVITCH TANEIEV

Born in the Government of Vladimir, November 25, 1856; died at Moscow,
June 1915

THIS is in reality the fourth (and last) in order of Taneiev's symphonies, although publishing it as his "First" he may be considered to have repudiated those which had gone before. The symphony was published in 1901. It is dedicated to Alexander Glazounov. It was played by this orchestra, November 22, 1901, Wilhelm Gericke, Conductor (the performance at these concerts November 29, 1935, was the second).*

The composer labels his work as in C, but on the strength of certain strong precedents in Beethoven and Brahms, he could safely have called it C minor. The first theme develops from a three-note motto rapped out by the orchestra, *fortissimo*. The second, *piano*, is a contrasting melodious subject, exposed by the lower strings in unison, A-flat major, and later taken up by the wood winds. The development has the richness of contrapuntal device which is characteristic of the whole work. The symphony is even more closely knit by the recurrence of material from the first movement in the *Adagio*, and more obviously still in the *Finale*, where the second theme, in fullest scoring, rises to a triumphant peroration. The slow movement is characterized by restraint and sustained lyricism, with delicately wrought detail. The scherzo, *vivace*, 6-8, aims at the highest brilliance, with scoring and invention intensively applied to this end. The Trio establishes a 2-4 rhythm and utilizes the opening theme of the slow movement in the greatly increased tempo. The *Finale* calls upon the theme of the middle section in the *Adagio*, but now proclaims it in a vigorous and striding music, which leads up with outward pomp

*What was announced as the first performance of the work in New York was given by the Russian Symphony Society, Modeste Altschuler, conductor, March 1904.

of full percussion to the conclusion of the work, where the C major tonality is at last established. The second melodious theme of the opening movement is here sung by the orchestra in full panoply.



Taneiev was a true pillar of the Moscow Conservatory, and bred in its tradition. From the time that he began to study there at the age of ten, Nicholas Rubinstein took a great interest in him, and moulded him into a pianist of great brilliance. Hubert was his master in form and fugue, Tchaikovsky in composition, with the result that Tchaikovsky and Taneiev became lifelong friends, and that the older musician often sought the opinion of the younger one, and was naturally delighted when Taneiev performed his B-flat concerto and other pianoforte music with great success. He succeeded Tchaikovsky as professor of instrumentation at the Conservatory, later (when Klindworth retired, Nicholas Rubinstein having died) taking the chair in the pianoforte department. He was director of the institution for five years (1885-1889), succeeding Hubert, and preceding Sofanov. It was in this period that two recalcitrant pupils, Rachmaninoff and Scriabin, sat under him in "strict counterpoint." The former writes: "I could not take the faintest interest in all these imitations and reversions, these augmentations and diminutions and other embellishments of an ugly cantus: I found it all dreadfully dull, and none of the rapturous praises and most eloquent sermons of the highly esteemed Taneiev could convince me to the contrary. Scriabin, who was my classmate, felt exactly the same." Yet Rachmaninoff dedicated his symphony to Taneiev, and has in other ways revealed his high regard for the musical counsellor of his youth.

Taneiev was indeed a veritable wizard in the subject. Making the early contrapuntal writers of the Netherlands and Rome the basis of his researches, he wrote a manual, "Counterpoint of Rigid Writing," which is said in its way never to have been equaled. It can be imagined how the cult of western technical expertism which centered about Taneiev in Moscow was patronized by the nationalists at St. Petersburg, and how in turn Taneiev and his kind must have looked down their noses at the dilettantism of Moussorgsky in Petersburg. Rimsky-Korsakov, most tolerant of the Petersburg group, held Taneiev's talents in respect, although, coming from Moscow more than once in his early days with a new score under his arm, he had betrayed, so writes Rimsky-Korsakov in his autobiography, "glaringly conservative opinions in musical art. Toward Glazounov's early appearances he had shown deep distrust; Borodin he had considered a clever dilettante and no more; and Moussorgsky had merely made him laugh. Probably he had placed no high estimate on Cui, either, as well as on me. But my study of counterpoint (about which he

had learned from Tchaikovsky) had unbent him toward me in some measure. He worshiped Tchaikovsky, and Tchaikovsky had singled me out from the rest of the St. Petersburgers surrounding me." As for Balakirev, Rimsky-Korsakov had no expression of opinion to report, but he remembered a certain clash at a rehearsal, when Taneiev spoke "sharply and frankly."

"In the nineties," continues Rimsky-Korsakov, "Taneiev's opinions of St. Petersburg composers underwent a marked change: he came to appreciate Glazounov's activity; treated Borodin's compositions with respect; regarding only Moussorgsky with dislike and ridicule. This change in attitude coincided somehow with the beginning of the new period in his activity as composer, after he had thrown himself more freely into creative work and was guiding himself by the ideals of contemporary music — though still preserving his astounding contrapuntal technique. He arrived in St. Petersburg with his recently finished opera '*Oresteia*,' played it at our house, and astonished us all with pages of extraordinary beauty and expressiveness. He had been at the composition of his opera for a long time, possibly ten years. Before setting out for the real expounding of a composition, Taneiev used to precede it with a multitude of sketches and studies: he used to write fugues, canons and various contrapuntal interlacings on the individual themes, phrases and motives of the coming composition; and only after gaining thorough experience in its component parts, did he take up the general plan of the composition and the carrying out of this plan, knowing by that time, as he did, and perfectly, the nature of the material he had at his disposal and the possibilities of building with that material. The same method had been applied by him in composing '*Oresteia*.' It would seem that this method ought to result in a dry and academic composition, devoid of the shadow of an inspiration; in reality, however, '*Oresteia*' proved quite a reverse — for all its strict premeditation, the opera was striking in its wealth of beauty and expressiveness."

The opera was produced at the Maryinsky Theatre with great success.* Taneiev also wrote a cantata "*Johannes Damascenus*" to a text by Alexei Tolstoy, by which he first became known in Russia as a composer. He wrote a large number of songs and chamber music, including six string quartets.

*The overture to "*Oresteia*" was performed by the Boston Symphony Orchestra, November 30, 1900, and again in 1903.



SERGE TANEIEV

By LEONID SABANEIEV

(Extracts from "Modern Russian Composers"; International Publishers — 1927)

TANEIEV was not only a great Russian composer, whose true worth has begun to loom clear only since his death, but for the Russian musical world he was something infinitely greater, the teacher of several musical generations, and the living and shining ideal of the musician as a priest of pure art. He was an idealistic personality as a man, and all those who in any way came in contact with him, carried away memories not only of a serious, profound and original composer, "a Russian Brahms," but also in a higher degree of a pure, honest and ideal human being, so typically Russian that he could not have been duplicated in other surroundings or in another nation.

Taneiev was not recognized in his lifetime, and yet, somehow, he was. The special conditions of the Moscow musical world gave birth to this odd anomaly. In general, in order to understand Taneiev, his importance, his influence, his meaning, we must transfer ourselves temporarily into the atmosphere of "Old Moscow" of the eighties and nineties of the century when Taneiev's life and creative art were being shaped. That atmosphere even many Russians no longer remember at present, to say nothing of persons belonging to other cultures.

Sprung from an ancient noble family of modest and retiring nature, with a keen and searching mind, and inclined to the solution of complicated problems — the typical mind of a chess player or lawyer — Taneiev was, as a man, the most typical representative of the Russian nobleman's traditions of the latter half of the last century. He possessed in the higher degree that typical irony of an always sceptical and watchful mind, which at all times worked behind the screen of an immobile and apparently lazy body. He possessed the moral irreligiousness, if one may express it so, peculiar to this class of Russians, the scientific positivism of thought, a complete aversion towards all mysticism with miracles and tricks, an esthetic conception of religion as something nationally, historically, "scientifically" valuable, and necessary for study. He bowed before Western culture, before the classic world of beauty, before the great art of Europe. He had the mind of a chess player or a mathematician who everywhere seeks problems to be solved, a peculiar love of brain gymnastics. He was a man of broad, liberal, enlightened political convictions, but convictions only, and not deeds, for this kindly man devoted to his world of art, could never sail out upon the poisoned ocean of political passions. An original in life, about whom many anecdotes were current, locked up in himself and hating society, he had consecrated



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himself to music at an early age, as in the middle ages people would consecrate themselves to a monastery, and throughout his life he unswervingly fulfilled the dictates of his order with a punctuality and accuracy that were religious.

After graduation from the conservatory, a brilliant career was in store for him. Barely a youth, he was appointed director of the Conservatory to succeed Nikolai Rubinstein. A splendid pianist (a pupil of N. Rubinstein) he could have won world renown in concerts. But the fame of the market place and the wandering life of a "world artist" ran counter to this original and consistent nature. He could not think of such an existence but with aversion. And so we find that Taneiev resigned from the post of director which he had held for five years, gave up the career of a virtuoso, locked himself up in his inner world, and retired into quiet and "wilderness." Almost an anchorite, a rigid ascetic, he lived a life in which there never flashed the light of any romance, or any infatuation save that one single ideal one of "man for music," of which he was the living embodiment.

Thus he lived quietly with his aged nurse, who had stayed with him since the time of serfdom. The new electrical age went past him, just as contemporary music did. For Taneiev, time had stopped. In his dreams he was with Palestrina and Bach, or in a world of classical antiquity which he passionately loved, surrounding himself with books of ancient wisdom and art. Only a feeble reflection of the contemporary era penetrated into his sequestered world, and nearly all of it was greeted with disapproval by the hermit.

At present Taneiev is rising from the ashes, rising slowly but steadily and convincingly. Mastery is the most enduring thing in art. Tastes and fashions change, also the demands for one sort of contents or another, but mastery ever remains necessary and desirable, it makes the works of the classics and antiquity live. And Taneiev always possessed mastery in the highest degree, in minute things as well as in large things. He was a conscientious and exacting artist who took pains with his art to the minutest detail and found no rest until everything reached his ideal. But mastery was not the only thing. Also the inner side, the content, of Taneiev's creative art possessed such solid merits that it stands the "test of time" so dreaded by every artist.

We are fully justified in saying that Taneiev is the rising star of Russian music, still unrecognized, but destined to be recognized with recognition similar to that of almost all the truly great, not in his lifetime but after death. It is only then that there emerge the true values, and the falseness of perspective, natural in the estimation of even the most farsighted, is rectified.

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ROUSSELSymphony No. 4, *Op.* 53

- I. Lento; allegro con brio
- II. Lento molto
- III. Allegro scherzando
- IV. Allegro molto

SIBELIUS“Pohjola’s Daughter,” Symphonic Fantasia, *Op.* 46

INTERMISSION

RACHMANINOFFSymphony in E minor, No. 2. *Op.* 27

- I. Largo; Allegro moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro vivace

The music of these programmes is available at the 58th Street Library.

SYMPHONY NO. 4, *Op.* 53

By ALBERT ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869

THIS symphony (published 1935), had its first presentation at the *Concerts Pasdeloup* in Paris, October 19 last, Albert Wolff (to whom it is dedicated), conducting. The applause after the scherzo induced M. Wolff to yield to a European custom not (up to this time) practiced in America — as one of the critics wrote: “it had the honors of a *bis* unanimously solicited.”

The composer uses substantially the orchestra of his Third Symphony, with additional percussion: wood winds in threes, brass in fours, timpani, side drum, bass drum, triangle, cymbals, harp, and strings. The symphony opens with an introduction, *lento*, from which there is a thematic recurrence in the middle section of the slow movement. The *Allegro scherzando* is in a 6-8 rhythm suggesting the gigue. Spirited, punctuated with staccato chords, the impetus never relaxes, offers no trio of contrasting character, although there is a subtle juggling between the duple and triple beat. The final *Allegro molto* is a lively rondo, again without relaxation of tempo, although a section of lyrical character brings relief. A characterization of the movements was given by Denyse Bertrand, writing of the Paris performance in “*Ménestrel*” (October 25, 1935): “An allegro with an incisive theme set off by vari-colored orchestration is concise, quite in the composer’s best style; the adagio, mysterious and tender, rises gradually with an expanding songfulness; the scherzo, short, light, very rhythmic, contrasts agreeably with a finale of pleasing grace, written without vigor and sounding delightfully.”

Roussel lays claim to four symphonies, though the first might more properly be called a symphonic poem. It was composed in 1908, and bears the title “*Le Poème de la Forêt*.” The Second, in B-flat, dates from 1922 (it was performed by the Boston Symphony Orchestra October 31, 1924). This symphony shows classical outlines, but has an admitted programme, dealing with youth, his advance, and his experience with life. The Third Symphony, in G minor, was composed for the fiftieth anniversary of this orchestra and first performed at these concerts October 24, 1930. It has no programme, although this composer has always kept, even in his latest symphony, a colorful and suggestive instrumentation. The Fourth Symphony, like the *Sinfonietta* for Strings of 1934, which was performed at these concerts November 29 of the present season, is what the French call “*de la musique pure*” — with a high percentage of “purity.”

Robert Bernard, writing his impressions of the Fourth Symphony in “*La Revue Musicale*” of last November, remarked on Roussel’s

increasing concentration upon symphonic form. "It has often been set forward," he wrote, "that French musical genius has been resistant to symphonic form. The statement is not without foundation. Generally speaking, absolute music (music not conditioned by some idea, psychological, literary, or dramatic) is hardly amenable to French musicians when the score reaches considerable proportions. The Frenchman's very concept of music is antagonistic to the arbitrary elaboration implicated by the symphony, and generally speaking, the sonata form. We have neither the instinct, the taste nor the inclination for music as an autonomous art. In the middle ages and the renaissance, French music was entirely a corollary to poetry, from the seventeenth to the nineteenth centuries it has divided itself, by choice of subject, into psychological observation or dramatic expression. César Franck was one of the principal workers toward the introduction of Germanic discipline into French music — an infiltration which had its balancing racial factors.

"Albert Roussel has seemed to me the logical point where musical thoughts specifically French have taken full possession of a form not authentically national. By him rather than by Saint-Saëns, in whom there were irreconcilable elements, and who could borrow a form for a concept which remained French — by Albert Roussel, then, the fusion has been established; let us rather say the French patrimony has been

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"Already with the Third Symphony Roussel showed us that his style, which has all the recognizable virtues of French music, was moulding itself with perfect ease to the necessities of symphonic form, having identified, indissolubly united, the form with the matter. Now, that which might have been considered a fortunate combination of circumstances has been formally confirmed by this Fourth Symphony, with its perfect balance, its eloquence as considered as it is expressive. Force, vigor, sanity, act as ballast in a light and translucent edifice of sound. It is hard to tell what draws one most in this work of art — its luminous simplicity, its absence of artifice, its qualities of wit, of emotion, the certainty of its *métier* or the aptness of its thought."



Other contemporaries of Roussel have tried to describe his musical individuality:

G. Jean Aubry: "His work is made in his own image, which it reflects in all its aspects with the fidelity of a mirror, his love of an even life, his ardor continent but keen, his exquisite sense of the voluptuous, a thousand fine details without mannerism; and under this amiable delicacy a power gentle and firm, at times wistful.

"He has reached self-realization slowly but with certainty, without restlessness or hesitation — also without ostentation, or the wish to draw upon the curiosity of any one, applying himself solely to his art."

Roussel is essentially original (Roland-Manuel), and "belongs to no definite lineage or school. His originality is not deliberate, but is characterized by the fact that he uses no commonplaces. He does not even profit by his own experience, and has as little use for his own previously discovered processes as for those discovered by others. Hence the variety of his output, and the apparent *gaucherie* which, as Monsieur Jean Marnold points out, is in fact nothing but the avoidance of convenient tricks. . . . Among the distinctive features of his music, the writer notes the tendency to omit or to indicate sparsely the bass of his harmonies, the effect being at times subtle, at others forceful and dramatic. . . . His orchestration is not a science, but instinctive."

And finally — André Cœuroy: "If I were a sculptor, and the Academy of Fine Arts in quest of odd subjects had given for competition 'The Music of Quadragenarians Now Living,' I should construct a four-cornered monument on which one would see Ravel representing 'Amused Gracefulness'; Dukas, 'Amorous Intelligence'; Florent Schmitt, 'Force in Childbed,' and Albert Roussel, 'Secret Tenderness.'"

"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49*

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

"Pohjola's Daughter" is drawn from the eighth *Runo*, or canto, of the "Kalevala," which is called "Väinämöinen's Wound." Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: "Väinämöinen old and steadfast" is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But when, on his sleigh journey homeward from the northland, he encounters the fair daughter of Pohja (the North) seated on a rainbow, spinning, he meets more than his equal.

So runs the "Kalevala"†:

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,

* Published in 1906, it was probably first performed in Finland. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union at Norfolk, Conn., the composer, then a visitor to America, conducting this and other of his tone poems. The piece was first played by the Boston Symphony Orchestra, January 12, 1917. There was a second performance, March 1, 1918.

† The strong suggestion of "Hiawatha" in this translation by W. F. Kirby ("Everyman's Library") recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish "Kalevala," which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the "Athenæum," London, December 29, 1855), that "Hiawatha" was written in "a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste." He found "no imitation of plot or incidents by Longfellow."

And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

"Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."

The "Kalevala" itself gives more details of the meeting. The maid first answers his proposal with coquetry, from her safe vantage: while wandering over a yellow meadow at sunset she had heard a fieldfare trilling,

"Singing of the whims of maidens,
And the whims of new-wed damsels."

She asked the bird:

"Whether thou hast heard 'tis better
For a girl in father's dwelling,
Or in household of a husband?"

Thereupon the bird made answer,
And the fieldfare answered chirping:
"Brilliant is the day in summer,
But a maiden's lot is brighter.
And the frost makes cold the iron,
Yet the new bride's lot is colder.
In her father's house a maiden
Lives like strawberry in the garden,
But a bride in house of husband,
Lives like house-dog tightly fettered.
To a slave comes rarely pleasure;
To a wedded damsel never."

Väinämöinen, old and steadfast,
Answered in the words which follow:
"Song of birds is idle chatter,
And the throistles', merely chirping;
As a child a daughter's treated,
But a maid must needs be married.

Come into my sledge, O maiden,
In the sledge beside me seat thee.
I am not a man unworthy,
Lazier not than other heroes."

But the maid gave crafty answer,
And in words like these responded:
"As a man I will esteem you,
And as hero will regard you,
If you can split up a horsehair
With a blunt and pointless knife-blade,
And an egg in knots you tie me,
Yet no knot is seen upon it."

Väinämöinen accomplished these feats, and at the girl's further commands "peeled a stone" and hewed a pile of ice without scattering a single splinter, or loosening a smallest fragment. Still putting him off, she thereupon required of him the labor he could not achieve: to fashion a boat from her spindle. On the third day of his efforts the axe-blade glinted on the rocks, rebounded, and sank deep into the flesh of his knee. Unable to stanch the flowing wound, Väinämöinen harnessed his horse and drove sorrowfully away. Kirby decides that "there are so many instances of maidens being carried off, or enticed into sledges in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture." Later in the epic, Ilmarinen, a younger brother of Väinämöinen, handsome, and a smith of great skill, wins the hand of the exacting maiden. But she displeases the hero Kullervo, and he lets loose wolves and bears to devour her.



"Pohjola's Daughter" belongs to the period of the Second Symphony, which it shortly followed. It is late in the succession of music descriptive of the "Kalevala." There was "*En Saga*" of 1892, a poem without specific episode, and in the same year the choral symphony "*Kullervo*"; the four orchestral "Legends" of Lemminkäinen, including the "Swan of Tuonela" (1893-95), "Ukko, the Firemaker" (1902). "Pohjola's Daughter" was of 1906. To follow were "Night-ride and Sunrise" (1907), and the tone poems "The Bard" and "*Luonnotar*" (both of 1913), and "*Tapiola*" (1926). "Pohjola's Daughter" has an instrumentation unusually rich for Sibelius, whose tendency from that time was toward increasing economy. Besides the wood winds in twos (and usual brass and strings), there is a piccolo, English horn, bass clarinet, double-bassoon, two cornets, bass tuba, timpani and harp. The score is dedicated to the Finnish conductor, Robert Kajanus.

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases al-

ways touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo*, *pianissimo*, with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto*, is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns (*allegro*). The fantasia ends *largamente*, spreading to a *pianissimo* conclusion.

SYMPHONY NO. 2 IN E MINOR, *Op.* 27*

By SERGEI RACHMANINOFF

Born at Onega in the government of Novgorod, Russia, April 2, 1873

IN 1906, Rachmaninoff fled Moscow for a quieter spot where he might yield undisturbed to the urge for creative work. In Moscow, from early boyhood, he had learned his art. Its older musicians had fathered and encouraged his development. He had taken an increasingly active part in musical performance, conducting at the opera, appearing in concerts, conducting or playing the piano, for the most part in his own music. His friends were many, his engagements pressing, his popularity embarrassing to one seeking the leisure to compose.

Dresden, where he could be surrounded by superb musical performances and yet free of importunate acquaintances and agents, was the city of his "retreat." There a house with a peaceful garden and a good piano became the incognito dwelling place of the composer, his wife (he had married four years before) and their small daughter. Here Rachmaninoff lived for three winters; here he composed his

* The symphony was first performed by this orchestra on October 14, 1910, Max Fiedler conductor, and repeated "by request" on November 4 of that season. There were further performances in 1912, 1913, 1917, 1923, and 1935.

Carnegie Hall • New York

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, *Conductor*

Friday Evening, February 14
Saturday Afternoon, February 15

"Isle of the Dead," his piano Sonata, and his Symphony in E minor, a set of songs, an opera, "Mona Vanna," which he never finished. The symphony was published in 1907.

The Second Symphony was dedicated to Serge Taneiev, who first led Rachmaninoff through the mazes of counterpoint and fugue at the Moscow Conservatory, and whom the younger composer held in both affection and esteem. The first performance took place at the concerts of the Moscow Philharmonic Society, Rachmaninoff conducting, the season of 1908-09. The "Isle of the Dead" was on the same programme. The Symphony was received with much enthusiasm. Yet no such success attended the repetition of the symphony by Arthur Nikisch who visited Moscow later. "According to his usual custom," so it is told in Rachmaninoff's "Recollections," "and confident of his skill as a conductor, he had the score placed on his desk without even so much as looking at it before the concert began. This method, however, did not succeed with the difficult and complicated score of Rachmaninoff's Symphony. Consequently the memorable concert was full of little incidents which passed unnoticed by the audience, but made the musicians smile and annoyed all who were acquainted with the work. If this magnificent and grandly conceived work had not been previously introduced to the public by the composer himself, Nikisch's performance might have resulted in a first-class funeral for Rachmaninoff's Second Symphony. As it happened, the audience, who were always fascinated by Nikisch and expected wonders from a combination of his name and that of Rachmaninoff, who had gained such popularity in Moscow, swallowed their disappointment and gave the careless conductor and the mishandled composition polite and respectful applause."

Rachmaninoff had good cause to maintain his long-standing admiration for Nikisch, for an ensuing performance at the Leipzig Gewandhaus showed a carefully studied and inspired reading.



In the opinion of von Riesemann, the Second Symphony and the Piano Sonata, composed at about the same time, are "closely allied in idea, and built upon definite, programmatic lines. If we search for models for these two compositions, we are reminded of Tchaikovsky's Fourth Symphony and Liszt's Sonata in B minor. Rachmaninoff replaces the fanfare of fate in Tchaikovsky's Symphony by threatening, heavily oppressive chords pregnant with the premonition of death, trumpets and violins swelling to a desperate groan that collapses and dies away. The words *Memento mori* would make a suitable motto for the Symphony. Whenever the work succeeds for a moment in reaching a carefree, exuberant mood, the dull, inflexible chorus cuts in

with its gloomy warnings of death even in the most ecstatic moments of the lover's surrender. This is most effective at the conclusion of the Scherzo."



On the occasion of the first performance of the symphony in Boston, the following analysis of the score appeared in the *Boston Transcript*:

Unlike the "Isle of the Dead," which demanded an orchestra of "modern" fullness, this symphony is content with the normal forces, with the simple exception of the glockenspiel.* The symphony begins with an introduction (*largo*): a stately phrase given to the violoncellos and basses is answered by sombre chords for wood winds and horns, while a tentative figure steals in through the first violins to the seconds. The bass phrase is modified, and subjected again to the same procedure. A new figure, tending upwards, is worked out with logical insistence to a climax at which the tentative first violin figure is announced with some insistence, then subsides gradually until the main body of the movement, *allegro moderato*, is reached. This portion of the movement is noticeable for its simple conformity to tradition. The opening theme is a simple modification of the opening violin figure. After a lucid transition, the second theme appears in the normal key, divided between wood wind and strings. The "development" section, in which the composer usually exhibits the resources of theme-transformation and contrast of mood, is on the whole unusually simple and direct. It is easy to follow the modifications, rhythmical and harmonic, to which Rachmaninoff has subjected his themes. For the most part he uses as material the principal theme of the movement, with occasional reference to the "violin phrase" of the introduction. Towards the end of this section, he employs greater freedom of modulation, and the "recapitulation" section begins with a climax in which the principal theme is announced with more emphasis. The coda is rather long and elaborate, but does not, as is so often the case with Brahms, involve the use of new material.

The second movement, *allegro molto*, is a brilliant scherzo of far less conventional type. First and second violins, with oboes, begin an incisive accompaniment figure, while four solo horns give out a vigorous theme. The strings answer with a phrase, in which an upward leap of a seventh is prominent. There is free modulation, leading to a new section with a broad melody given out by the strings. There is an episode in canonic style in which the figure with leaps of a seventh appears in notes of smaller value (diminution). This movement is conspicuous for its inimitable vivacity, striking use of orchestral resources (especially the glockenspiel), and its intrinsic musical originality.

The third movement, *adagio*, is naturally of a lyric cast, and at the same time is more conventional in its musical treatment. It opens with an expressive phrase for the strings to which the clarinet answers with a melodic episode. Then comes an episode constructed on the "violin figure" from the introduction to the first movement. This is continued at some length. The opening theme of the *adagio* returns, followed by the clarinet solo. After this the movement comes to a close with a retrospective reference to the "introduction phrase." The most salient characteristics of this movement are its melodic grace and straightforward simplicity of construction.

* The symphony requires: three flutes (and piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, side drum, bass drum, cymbals, glockenspiel, and strings.

The finale begins with a reference to the "canonic episode" of the *scherzo* in triple time, leading directly to a brilliant and forceful theme. There is a cheerful subsidiary, scored chiefly for wood wind and strings, leading to a repetition of the first theme. This in turn leads to a broad second theme, given out by all the strings (except double-basses) with accompaniment of wood wind and horns. A portion of this theme suggests the theme of the *adagio* in notes of double length (augmentation). There is an episode from the *adagio*, built up from the introduction phrase. The first theme returns with some skilful canonic workmanship (in augmentation and diminution). The "cheerful subsidiary" returns, this time chiefly in the brass, leading to a repetition of the broader second theme. There is a brilliant ending in which the first and second theme appear in contrapuntal opposition.



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Saturday Afternoon, February 15

Boston Symphony Orchestra

[Fifty-fifth Season, 1935-1936]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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FIFTY-FIFTH SEASON, 1935-1936

Boston Symphony Orchestra

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Concert Bulletin of the Third Concert

FRIDAY EVENING, *February 14*

AND THE

Third Matinée

SATURDAY AFTERNOON, *February 15*

with historical and descriptive notes

By JOHN N. BURK

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[Continued on page 10]

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FRIDAY, FEBRUARY 14

Programme

PISTON.....Concerto for Orchestra

- I. Allegro ma energico
- II. Allegro vivace
- III. Adagio: Allegro moderato

BLOCH.....Three Jewish Poems

- Dance
- Rite
- Funeral Procession

SIBELIUS“Pohjola’s Daughter,” Symphonic Fantasia, *Op.* 49

INTERMISSION

BRAHMSSymphony No. 2 in D major, *Op.* 73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Adagietto grazioso: quasi andantino
- IV. Allegro con spirito

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CONCERTO FOR ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, on January 20, 1894; living at Belmont, Mass.

THIS piece had its first performance by this Orchestra in Cambridge, Massachusetts, March 6, 1934. It is a concerto in the eighteenth century sense, and is not written to display the virtuosity of any single instrument.

The first movement is in sectional form, built upon two themes. As in the old concerti grossi and in the Brandenburg Concerti of Bach, there is an alternation of tutti and concertante in the instrumental grouping. The instruments used in the concertante, however, vary throughout the movement. After the statement of the first theme by the strings in A minor, there is a concertante group of oboe, English horn, and bassoon. A development through various instruments leads to the second theme (C major) stated by trumpet, horn, and trombone concertante, with staccato accompaniment in the pianoforte; the wood wind takes up the theme and leads back to the initial theme, which in turn is developed; this time the concertante instruments are a solo string quartet (A minor). The second theme returns in the basses and violoncellos (in a distant key), and is taken up in imitation by the rest of the orchestra. The first theme returns, played by the brass choir and finally the whole orchestra.

The second movement (in D) is in the mood of a scherzo. The movement opens with continuous rapid passages in the strings (*pianissimo*) to an ostinato staccato rhythm in the bass (*pianoforte*, bassoon, timpani). There is a melody for the English horn in its high register. These ideas are developed, and with a gradual crescendo lead to a short middle section in which the original English horn theme is played by the solo violoncello, accompanied by the bass clarinet and pianoforte with a pedal point in the remaining violoncellos. An imitative development in the wood wind leads to a recapitulation of the first section in retrograde, followed by a short coda.

The third movement (in A) derives formally from the passacaglia. The theme, *adagio*, is presented by the bass tuba and varied by the brass section. The next variation, also *adagio*, is given to the flute, with obbligato for bassoon and English horn over a moving background of clarinets and flutes. Next there is a fugato of the theme by the strings (*allegro moderato*), combined with an ostinato of the theme in the bass, *pizzicato*. An episode follows, the theme being stated by the wood wind with a melodic development in the basses. The theme in stretto is given to the bassoons and horn, with a pedal

point in the strings. There is next a version of the theme in canon, with violin passages in triplet rhythm set against brass chords which outline the theme. This is developed and built up to a climax introducing a canonic development of the theme in the wood winds, *crescendo*. The theme returns in its original form in the bass, with triplet figures continuing in the strings and wood wind. It is then given to the brass and finally to the full orchestra.

The Concerto is written for these instruments: three flutes, two oboes, English horn, two clarinets, bass-clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare-drum, bass-drum, triangle, wood-block, tambourine, cymbals, Glockenspiel, pianoforte, strings.



“Walter Piston owes his patronymic to his grandfather, Pistone, an Italian by birth. The final ‘e’ fell off when Pistone came to America; he married an American woman, and his son, Walter Piston’s father, married an American.” Thus Nicolas Slonimsky, in his article on Piston in “American Composers on American Music.” The same writer fits this composer into the American scheme: “Among American composers, Walter Piston appears as a builder of a future academic style, taking his definition without any derogatory implications. There are composers who draw on folklore, and there are composers who seek new colors, new rhythms, and new harmonies. Walter Piston codifies rather than invents. His imagination supplies him with excellent ideas, and out of this material he builds his music, without words, descriptive titles, and literature. He is an American composer speaking the international idiom of absolute music.”

Mr. Piston studied violin with Messrs. Fiumara, Theodorowicz, and Winternitz in Boston, and piano with Harris Shaw. Attending Harvard University, he studied theory and composition in the music department there, and later went to Paris to study with Nadia Boulanger. For several seasons he was conductor of the Pierian Sodality Orchestra of Harvard University. He now teaches in the Music Department.



TROIS POÈMES JUIFS (DANSE, RITE, CORTÈGE FUNÈBRE)

By ERNEST BLOCH

Born at Geneva, Switzerland, on July 24, 1880

THE music of Ernest Bloch was first heard at these concerts when the composer conducted his "Three Jewish Poems" on March 23, 1917. The suite, written in 1913, then had its first performance. It has since been performed by the Boston Symphony Orchestra, April 14, 1926, and November 18, 1927.

Mr. Bloch's statement of his purposes, as contributed to the programme book when the music was first played, is of renewed interest in more recent years, for he no longer composes with thoughts focused upon his racial origins. Such works as the Concerto Grosso and "America," while still pre-eminently the expression of an individual, have taken outward shape from the sounds and sights of the country he has made his home.

He wrote as follows about his "Poems" in 1917:

"It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my work on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me,

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359 Boylston Street Boston, Mass.

the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naiveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.

"All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers 'way down in our soul.

"The 'Jewish Poems' are the first work of a cycle. I do not wish that one should judge my whole personality by this fragment, this first attempt, which does not contain it. The 'Psalms,' 'Schelomo,' 'Israel' are more representative, because they come from the passion and the violence that I believe to be the characteristics of my nature. In the 'Jewish Poems' I have wished in some way to try a new speech, the color of which should serve my future expression. There is in them a certain restraint; I hold myself back; my orchestration is also guarded. The 'Poems' are the first work of a new period; they consequently have not the maturity of the 'Psalms' or of 'Israel.'

"It is not easy for me to make a programme for the 'Poems.' Music is not translated by words. The titles, it seems to me, should sufficiently inform the hearer.

"I. DANSE. This music is all in the coloring; coloring rather sombre, mystical, languorous.

"II. RITE. This movement is more emotional; but there is something solemn and distant, as the ceremonies of a cult.

"III. CORTÈGE FUNÈBRE. This is more human. My father died — these 'Poems' are dedicated to his memory. There is something implacably severe in the rhythms that obstinately repeat themselves. At the end, sorrow bursts forth, and at the idea of an eternal separation the soul breaks down. But a very simple and serene melody arises from the orchestral depths as a consolation, a balm, a gentle faith. The memory of our dear departed ones is not effaced; they live forever in our hearts.

"The form is free, but it is really there, for I believe that our constitution demands order in a work of art."



"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49*

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

"Pohjola's Daughter" is drawn from the eighth *Runo*, or canto, of the "Kalevala," which is called "Väinämöinen's Wound." Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: "Väinämöinen old and steadfast" is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But when, on his sleigh journey homeward from the northland, he encounters the fair daughter of Pohja (the North) seated on a rainbow, spinning, he meets more than his equal.

So runs the "Kalevala"†:

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;

* Published in 1906, it was probably first performed in Finland. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union at Norfolk, Conn., the composer, then a visitor to America, conducting this and other of his tone poems. The piece was first played by the Boston Symphony Orchestra, January 12, 1917. There was a second performance, March 1, 1918.

† The strong suggestion of "Hiawatha" in this translation by W. F. Kirby ("Everyman's Library") recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish "Kalevala," which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the "Athenæum," London, December 29, 1855), that "Hiawatha" was written in "a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste." He found "no imitation of plot or incidents by Longfellow."

There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

“Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola’s daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, ‘Make me a boat out of my spindle, what I have long desired – and show me your magic skill – then I’ll gladly follow you.’ The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope.”



The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. “The chief interest of the work,” writes Cecil Gray, “is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the ‘rainbow’ music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture.”

The fantasia opens *largo*, *pianissimo*, with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero’s sleigh, or the maid’s spinning wheel – or something else, as the hearer wills. The middle section, *tranquillo molto*, is probably what Gray refers to as “the appearance of the maiden on the rainbow and her mockery of the hero.” The string figure returns (*allegro*). The fantasia ends *largamente*, spreading to a *pianissimo* conclusion.



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SÝMPHONY NÔ. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.*

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörttschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörttschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörttschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

* A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It may be taken as evidence of the quick progress of the new symphony towards popularity that when Joachim conducted it at the Rhine Festival at Düsseldorf in 1878, it was called "the most brilliant event of the festival," and when the composer conducted it at his native Hamburg in the same year, "the ladies of the chorus and in the first rows of the audience threw their flowers to Brahms, who stood there, in the words of his own cradle-song, 'covered with roses.'" At each of these performances, in pursuance of an old custom, the third movement was "encored."

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple

* She had teasingly upbraided him for spelling "symphony" with an "f."

and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy. Any readers who may have been able to continue with equanimity after this introduction, would have found the following description of the work, an estimate which (excepting the slight upon the slow movement) time seems essentially to corroborate:

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato*, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B

major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

“Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth—the earth that laughs and blossoms in the vernal months.”

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo “a graceful trifle almost too insignificant for the other three movements.” And so recently as 1928, Richard Specht writes in his *Life of Brahms*: “If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today.” It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies—they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be “complex,” “obscure,” “forbidding,” even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its “sternness” with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential “prettiness,” with which Brahms’ earnest friends once reproached him.

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THIRD AFTERNOON CONCERT

SATURDAY, FEBRUARY 15

Programme

BACHTwo Preludes (arranged for string orchestra
by Riccardo Pick-Mangiagalli)

- I. Adagio
- II. Vivace

BEETHOVENSymphony No. 6, in F major, *Op.* 68, "Pastoral"

- I. Awakening of serene impressions on arriving in the country: Allegro,
ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro
Thunderstorm; Tempest: Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto

INTERMISSION

DUKAS "La Péri," Danced Poem

STRAUSS "Till Eulenspiegel's Merry Pranks, after the
Old-fashioned Roguish Manner — in Rondo Form," *Op.* 28

The music of these programmes is available at the 58th Street Library.

TWO PRELUDES (ARRANGED BY RICCARDO PICK-MANGIAGALLI FOR STRING ORCHESTRA)

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750
(Pick-Mangiagalli was born at Strakonitz, July 10, 1882)

PICK-MANGIAGALLI has chosen for orchestral transcription the Prelude to the Fugue in D minor for organ (No. 9 in the Bach Gesellschaft Edition). The second is the Prelude to the third (in E major) of the six partitas for violin unaccompanied. The two Preludes were performed by the Boston Symphony Orchestra, October 10, 1930, and December 30, 1932.

The arranger has written about his transcriptions: "In the Second Prelude, under the first violin part (which I have left in its original form), I have composed the other parts in the strict contrapuntal manner of Bach. My transcription has nothing in common with the one made by Bach himself for organ and strings. I think that these two Preludes, performed by numerous and good players of stringed instruments, should be effective, especially the Second." Pick-Mangiagalli here refers to the introductory symphony in the Rathswahl Cantata "*Wir danken dir Gott*," in which Bach developed the same subject. The cantata was first performed at Leipzig in 1731, the earlier form of the Prelude probably belonging to the Cöthen period (1717-23).

Riccardo Pick-Mangiagalli, a Bohemian by birth, having had a Czech father and an Italian mother, is a naturalized Italian citizen. He attended the Conservatory at Milan, studying composition there under Vincenzo Ferroni, and graduating in 1903. He is a pianist of distinction as well as a composer in many forms. Pick-Mangiagalli has written a number of operas and ballets, among which "*Il Salice d'Oro*" and "*Il Carillon Magico*," performed many times at La Scala in Milan are perhaps the best known. "*Il Carillon Magico*" was also performed by the Metropolitan Opera Company in 1920. He has also written symphonic works, a Prelude and Fugue (performed by this orchestra on October 11, 1929), "*Casanova at Venice*," from which the "Carnival Scene" was performed at these concerts November 13, 1931, "*Notturmo e Rondo Fantastico*," "*Ballata Sinfonica*," etc. He has also composed a string quartet, a violin sonata, piano pieces and songs.



SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op. 68* *

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here in 1808, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the programme named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

It was a full measure of his music "entirely new, and not yet heard in public" that Beethoven gave to the world at his concert in the Theater-an-der-Wien, December 22, 1808. The concert began (at 6:30) with the Pastoral Symphony, continued with an aria ("Ah, Perfido"), two Latin hymns, by chorus and orchestra. His Fourth Piano Concerto, the composer taking the solo part, ended the first section of the programme. Then came the Symphony in C minor, the Sanctus from the Mass in C, a piano "fantasia" (improvisations?) by Beethoven, the Choral Fantasia for pianoforte and orchestra. Beethoven had quarreled with the soprano soloist, and the young singer who was substituted proved inadequate. The rehearsals had been insufficient, and there were difficulties through the evening — an actual breakdown in the final fantasia. The attendance was not good. The concert lasted four hours in a hall that had not been heated, though the weather was bitter, and was acutely uncomfortable. Considering the circumstances, it is not hard to see why J. F. Reichardt, writing of the performance, found the Pastoral Symphony to have lasted "longer than a whole court concert lasts in Berlin," and that of the C minor he could only say: "A great, highly-developed, too-long symphony." In such manner does great music first come before the world!

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming

* Last performed in this series April 4, 1930.

away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of exfoliation in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement. *

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly

The episode of the bird-calls inserted before the three concluding measures has come in for plentiful comment, and cries of "*Malerei*." * The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "programme" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his *Smoking Catch*, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.'"

There is a brief episode of real rustic vigor in duple time, † a re-

conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends."

*Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

† Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette" as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

prise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always—in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow"—and any listener is at liberty to agree with them.

Joyous serenity is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the "*Hirtengesang*," the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauflier went so far as to say that "the bathetic shepherd's pipe and Thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends—and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches*, and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale*: "Expression of Thankfulness. Lord, we thank Thee"; where-

upon we need only turn to Sturm's "*Lehr und Erbauungs Buch*," from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.

Berlioz, who could admire, and practice, a fine restraint in music, if not always in prose, was moved to an infectious rapture by this symphony, in its attainment of the true pastoral ardor, the clear supremacy of his own art over the poets of all time:

"But this poem of Beethoven! — these long periods so richly coloured! — these living pictures! — these perfumes! — that light! — that eloquent silence! — that vast horizon! — those enchanted nooks secreted in the woods! — those golden harvests! — those rose-tinted clouds like wandering flecks upon the surface of the sky! — that immense plain seeming to slumber beneath the rays of the mid-day sun! — Man is absent, and Nature alone reveals itself to admiration! — and this profound repose of everything that lives! This happy life of all which is at rest! — the little brook which runs rippling towards the river! — the river itself, parent of waters, which, in majestic silence, flows down to the great sea! — Then, Man intervenes; he of the fields, robust and God-fearing — his joyous diversion is interrupted by the storm — and we have his terror, his hymn of gratitude.

"Veil your faces! ye poor, great, ancient poets — poor Immortals! Your conventional diction with all its harmonious purity can never engage in contest with the art of sounds. You are glorious, but vanquished! You never knew what we now call melody; harmony; the association of different qualities of tone; instrumental colouring; modulation; the learned conflict of discordant sounds, which first engage in combat, only afterwards to embrace; our musical surprises; and those strange accents which set in vibration the most unexplored depths of the human soul. The stammerings of the childlike art which you named Music could give you no idea of this. You alone were the great melodists and harmonists — the masters of rhythm and expression for the cultivated spirits of your time.

"But these words bore, in all your tongues, a meaning quite different from that which is nowadays their due. The art of sounds, properly so-called and independent of everything, is a birth of yesterday. It is scarcely yet of age, with its adolescence. It is all-powerful; it is the Pythian Apollo of the moderns. We are indebted to it for

a whole world of feelings and sensations from which you were entirely shut out.

"Yes! great and adored poets! you are conquered: *Inclyte sed victi.*"



It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting." * Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time. The following notations in the sketchbooks show that Beethoven gave anxious consideration to the problem of divulging much or little in the way of subtitles upon his score:

"The hearers should be allowed to discover the situations."

"All painting in instrumental music, if pushed too far, is a failure."

"*Sinfonia pastorella.* Anyone who has an idea of country life can make out for himself the intentions of the author without many titles."

"People will not require titles to recognize the general intention to be more a matter of feeling than of painting in sounds."

"Pastoral Symphony: No picture, but something in which the emotions are expressed which are aroused in men by the pleasure of the country (or), in which some feelings of country life are set forth."

Some have not needed the warning in a symphony where "feeling" controls every page, where the "painting" is never more than a suggestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral Symphony, in which Beethoven said: "I have always a picture in mind while composing, and work up to it." He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no

* The inscription "*Mehr Ausdruck der Empfindung als Malerei*" was probably on the original manuscript. It appeared in the programme of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

doubt, to distinguish his score from the "programme music" highly popular in his day, trivial imitations by composers entirely incapable of the "feeling" Beethoven justly stressed in his similarly entitled score. He could not even approve the literal imitation of animal life in Haydn's "Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of "*Malerei*" in his "Battle of Victoria," but for this excursion in the popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:

1. A beautiful countryside where the sun shines, the soft breezes blow, the streams cross the valley, the birds twitter, a cascade murmurs, a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

2. The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.



"LA PÉRI: POÈME DANSE"

By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there, May 17, 1935

FOR the dancer Mlle. Trouhanova, in 1910, Paul Dukas composed a "danced poem" of a Persian monarch in quest of the flower of immortality, which at length he forfeits for the more ephemeral charms of the peri who holds it. The piece was performed at the Châtelet in April, 1912, with the dancer for whom it was written.*

The self-castigating Dukas looked upon this as a commissioned piece and was even once on the point of destroying it, according to the testimony of his friend, Henry Prunières. For the twenty-five years that remained of his life, the composer gave not another sizable work to the world — this despite the fact the composer was alert and industrious to the end.

* It was revived at the Opéra in 1921, with Anna Pavlowa as the Peri, and Stowitts the Iskender. When Mlle. Trouhanova yielded her exclusive rights, the piece was first heard in concert form at a Lamoureux concert, November 23, 1913. The first performance in concert in the United States was by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at San Francisco, on January 7, 1916. There were performances by the Boston Symphony Orchestra, October 25, 1918; October 12, 1923; February 13, 1925; January 27, 1928; October 18, 1935.

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Says M. Prunières of "*La Péri*": "It is not a ballet, but a symphonic poem. The music creates around the mime an atmosphere of voluptuous languor. The conclusion, which expresses the distress of the Hero in the face of Night and Death, who surround him, is profoundly moving."

The following story of "*La Péri*" was related in the programme of the initial Châtelet performance: ,

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth where sea and clouds are one.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her.

So that the Peri knew the thought of the King, for in the right hand of Iskender the lotus grew purple and became as the face of longing.

Thus the Servant of the Pure knew that this flower of life was not for him. To recover it, she darted forward like a bee.

While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

But the Peri danced the dance of the Peris, always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Peri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

The score calls for these instruments: three flutes (and piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettle-drums, side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and strings.



"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER, — IN RONDO FORM,"

FOR FULL ORCHESTRA, *Op.* 28.*

By RICHARD STRAUSS

Born at Munich, June 11, 1864

AT first, Strauss was inclined to let the title: "*Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform*" stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to '*Eulenspiegel*'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two '*Eulenspiegel*' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes; the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr*; Named *Till Eulenspiegel*; That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the

* The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich, the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

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Concert Bulletin of the Fourth Concert

THURSDAY EVENING, *March 12*

AND THE

Fourth Matinée

SATURDAY AFTERNOON, *March 14*

with historical and descriptive notes

By JOHN N. BURK

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THURSDAY, MARCH 12

Programme

BEETHOVEN Overture to Goethe's "Egmont," *Op.* 84

BEETHOVEN Concerto for Pianoforte No. 4 in G major, *Op.* 58

- I. Allegro moderato
- II. Andante con moto
- III. Rondo vivace

INTERMISSION

TCHAIKOVSKY Symphony No. 4 in F minor, *Op.* 36

- I. Andante sostenuto. Moderato con anima in movimento di Valse
 - II. Andantino in modo di canzona
 - III. Scherzo "Pizzicato ostinato"; Allegro
 - IV. Finale: Allegro con fuoco
-

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MYRA HESS

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OVERTURE TO GOETHE'S "EGMONT," *Op.* 84

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN wrote his incidental music to Goethe's play by assignment (for a production by Hartl at the Hofburg Theatre in Vienna on May 24, 1810). It could hardly have been an unwilling task, for the heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not unplausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

The encounter of Beethoven and Goethe at Teplitz in 1812 is a fascinating tale, not the less so for the part played in the meeting by Bettina Brentano, the "*Kind*" of twenty-five, romantic handmaid of male genius — Bettina of the "wild and tender heart." To show Beethoven's deep veneration of Goethe's art we shall quote briefly from his letter to Bettina in 1811: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have composed the music, and indeed purely out of love for his poems, which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

As for Goethe's attitude toward Beethoven, he has often been accused of indifference, probably unjustly. The urbane poet was bound to find the brusque and eruptive composer unpleasantly disturbing. The fact remains that he had a genuine admiration for Beethoven's music. He produced "Egmont" at Weimar, with the incidental music, and on many occasions listened to the master's various scores with curious interest. That he found the Fifth Symphony impressive, but terrifying, was due, partly to the aggressive challenge in it, partly to his supersensitive hearing, which was offended by tones of more than moderate volume.

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CONCERTO FOR PIANO AND ORCHESTRA, No. 4, IN

G MAJOR, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN offered his Fourth Concerto for publication in the year 1806; just when he began and worked upon it cannot be definitely established.* The work was privately performed at one of two subscription concerts in the house of Prince Lobkowitz, in Vienna, March, 1807, the Fourth Symphony and the "Coriolanus" Overture being announced as new works on the same programmes. The first public performance was at that famous "academy" on December 22, 1808 — the semi-fiasco at which the Fifth and Sixth symphonies and the Choral Fantasia were all heard for the first time. Beethoven then played the solo part. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major — a Cinderella of concertos! — Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

* With all the circumstantial records of Beethoven's life that exist, there remain many mysteries on the solution of which the authorities are sadly at variance. Nottebohm, studying the sketchbooks, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, "according to information given by F. Ries." Breitkopf and Härtel's thematic catalogue places it at 1805, and Thayer entertains the "confident opinion" that "this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf and Härtel in July of that year." Sketches for the Fifth Symphony appear together with those for the concerto.

“ ‘This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing — afraid of making the least noise! ’ ”

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial *allegro* on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The *anaante con moto*, which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, *forte* and *staccato*; it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until it capitulates altogether, subsiding into a breathless *pianissimo*. The last whispering suspended chord of the piano is swept away as the *vivace* theme of the rondo (further brightened by the restoration of the major mode) is delivered *pianissimo* by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a swift and brilliant conclusion.



MYRA HESS was born at Hampstead, London, the youngest of four children. Her parents gave her the advantage of a thorough training from the time that they observed marked musical tendencies in the child of five. At the age of seven, she was able to pass the test in piano, theory, and sight-reading at Trinity College. For five years following she studied at the Guildhall School of Music. At thirteen, she began her lessons with Tobias Matthay at the Royal Academy of Music. In her own words, "He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into a pianist." Miss Hess was awarded the Gold Medal for pianoforte playing, and was subsequently made successively Associate and Fellow.

She gave her first public pianoforte recital in London, January 25, 1908. She did not make her American début until 1922, when she played in New York, January 17. On February 9 of that year, she appeared with this orchestra in Sanders Theatre, Cambridge, playing the Concerto of Mozart in D minor, K. 466. Miss Hess played Beethoven's Fourth Concerto at the Beethoven Festival which this orchestra gave in Washington, D.C., December 2, 1930. She has played this work, and likewise Schumann's Concerto and the First of Brahms, with the orchestra in Boston.

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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;

died at St. Petersburg, November 6, 1893

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word "*Pathétique*" for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneïev: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered,* in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic

* This programme for the Fifth Symphony was copied from the diaries of Tchaikovsky (which are preserved at Klin) by Nicolas Slonimsky, during his visit to Russia last summer, and published in the *Boston Transcript*, February 29. Mr. Slonimsky has also translated letters from the full Tchaikovsky-von Meck correspondence which is in process of publication in Russian, and of which two of the three volumes have appeared. The translated letters were published in his article, "The Most Amazing Romance in Musical History," in the *Etude* for October and November, 1935.

about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears—these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitifully feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony—music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music, which more than any other is drenched with lamentation, the "Pathetic" Symphony, he

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegn" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores. Madame Nadia Filaretovna von Meck could do this and still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a

mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneïev, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."



The question of the "programme" for this symphony is openly discussed by its composer in letters at this time. To Taneïev, who had protested against the programme implications in the work, Tchaikovsky answered (March 27, 1878), defending it:

"With all that you say as to my Symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course, my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony, which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides, I must tell you that in my simplicity I imagined the plan of my Symphony to be so obvious that everyone would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony; I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my Symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven — on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I

have not truly felt, and which is not an echo of my most intimate spiritual life."

Mme. von Meck had asked him point-blank for the programme of the symphony. His answer, in keeping with the confiding and self-analytical mood of all of his letters to his friend at this time, is an extraordinary document, which for its proper understanding has a just claim to be quoted in full. The much-quoted analysis cannot fairly stand without the qualifications which precede and follow it.*

FLORENCE, February 17th (March 1st), 1878.

"What joy your letter brought me today, dearest Nadia Filaretovna! I am inexpressibly delighted that the symphony pleases you: that, hearing it, you felt just as I did while writing it, and that my music found its way to your heart.

"You ask if in composing this symphony I had a special programme in view. To such questions regarding my symphonic works I generally answer: nothing of the kind. In reality it is very difficult to answer this question. How interpret those vague feelings which pass through one during the composition of an instrumental work, without reference to any definite subject? It is a purely lyrical process. A kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes, just as the lyrical poet pours himself out in verse. The difference consists in the fact that music possesses far richer means of expression, and is a more subtle medium in which to translate the thousand shifting moments in the mood of a soul. Generally speaking, the germ of a future composition comes suddenly and unexpectedly. If the soil is ready — that is to say, if the disposition for work is there — it takes root with extraordinary force and rapidity, shoots up through the earth, puts forth branches, leaves, and, finally, blossoms. I cannot define the creative process in any other way than by this simile. The great difficulty is that the germ must appear at a favorable moment, the rest goes of itself. It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like a madman. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another. In the midst of this magic process it frequently happens that some external interruption wakes me from my somnambulistic state: a ring at the bell, the entrance of my servant, the striking of the clock, reminding me that it is time to leave off. Dreadful, indeed, are such interruptions. Sometimes they break the thread of inspiration for a considerable time, so that I have to seek it again — often in vain. In such cases cool head-work and technical knowledge have to come to my aid. Even in the works of the greatest master we find such moments, when the organic sequence fails and a skilful join has to be made, so that the parts appear as a completely welded whole. But it cannot be avoided. If that condition of mind and soul, which we call *inspiration*, lasted long without intermission, no artist could survive it. The strings would break and the instrument be shattered into fragments. It is

* The translation is that of Rosa Newmarch ("The Life and Letters of Peter Ilitch Tchaikovsky," by Modeste Tchaikovsky).

already a great thing if the main ideas and general outline of a work come without any racking of brains, as the result of that supernatural and inexplicable force we call inspiration.

"However, I have wandered from the point without answering your question. *Our* symphony has a programme. That is to say, it is possible to express its contents in words, and I will tell you — and you alone — the meaning of the entire work and of its separate movements. Naturally I can only do so as regards its general features.

"The introduction is the germ, the leading idea of the whole work.

"This is Fate, that inevitable force which checks our aspirations towards happiness ere they reach the goal, which watches jealously lest our peace and bliss should be complete and cloudless — a force which, like the sword of Damocles, hangs perpetually over our heads and is always embittering the soul. This force is inescapable and invincible. There is no other course but to submit and inwardly lament.

"The sense of hopeless despair grows stronger and more poignant. Is it not better to turn from reality and lose ourselves in dreams? O joy! A sweet and tender dream enfolds me. A bright and serene presence leads me on. How fair! How remotely now is heard the first theme of the Allegro! Deeper and deeper the soul is sunk in dreams. All that was dark and joyless is forgotten.

"Here is happiness!

"It is but a dream, Fate awakens us roughly. So all life is but a continual alternation between grim truth and fleeting dreams of happiness. There is no haven. The waves drive us hither and thither, until the sea engulfs us. This is, approximately, the programme of the first movement.

"The second movement expresses another phase of suffering. Now it is the melancholy which steals over us when at evening we sit indoors alone, weary of work, while the book we have picked up for relaxation slips unheeded from our fingers. A long procession of old memories goes by. How sad to think how much is already past and gone! And yet these recollections of youth are sweet. We regret the past, although we have neither courage nor desire to start a new life. We are rather weary of existence. We would fain rest awhile and look back, recalling many things. There were moments when young blood pulsed warm through our veins and life gave all we asked. There were also moments of sorrow, irreparable loss. All this has receded so far into the past. How sad, yet sweet to lose ourselves therein!

"In the third movement no definite feelings find expression. Here we have only capricious arabesques, intangible forms, which come into a man's head when he has been drinking wine and his nerves are rather excited. His mood is neither joyful nor sad. He thinks of nothing in particular. His fancy is free to follow its own flight, and it designs the strangest patterns. Suddenly memory calls up the picture of a tipsy peasant and a street song. From afar come the sounds of a military band. These are the kind of confused images which pass through our brains as we fall asleep. They have no connection with actuality, but are simply wild, strange, and bizarre.

"The fourth movement. If you can find no reasons for happiness in yourself, look at others. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. A rustic holiday is de-

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picted. Hardly have we had time to forget ourselves in the spectacle of other people's pleasure, when indefatigable Fate reminds us once more of its presence. Others pay no heed to us. They do not spare us a glance, nor stop to observe that we are lonely and sad. How merry, how glad they all are! All their feelings are so inconsequent, so simple. And will you still say that all the world is immersed in sorrow? Happiness does exist, simple and unspoilt. Be glad in others' gladness. This makes life possible.

"I can tell you no more, dear friend, about the symphony. Naturally my description is not very clear or satisfactory. But there lies the peculiarity of instrumental music; we cannot analyse it. 'Where words leave off, music begins,' as Heine has said.

"It is growing late. I will not tell you anything about Florence in this letter. Only one thing — that I shall always keep a happy memory of this place.

"P.S. — Just as I was putting my letter into the envelope I began to read it again, and to feel misgivings as to the confused and incomplete programme which I am sending you. For the first time in my life I have attempted to put my musical thoughts and forms into words and phrases. I have not been very successful. I was horribly out of spirits all the time I was composing this symphony last winter, and this is a true echo of my feelings at the time. But only an echo. How is it possible to reproduce it in clear and definite language? I do not know. I have already forgotten a good deal. Only the general impression of my passionate and sorrowful experiences has remained. I am very, very anxious to know what my friends in Moscow say of my work."

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SATURDAY, MARCH 14

Programme

BRUCKNER.....Symphony in E major, No. 7

- I. Allegro moderato
- II. Adagio: Sehr feierlich und langsam
- III. Scherzo: Allegro. Trio: Etwas langsamer
- IV. Finale: Bewegt, doch nicht schnell

INTERMISSION

SCHUMANNConcerto for Pianoforte in A minor, *Op.* 54

- I. Allegro affetuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

RAVEL.....Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

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SYMPHONY NO. 7 IN E MAJOR*

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824; died at Vienna, October 11, 1896

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught at Vienna under the shadow of virtual banishment from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?'"

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most significant symphonic work since 1827." An obvious dig at Brahms, who

* The first performance of this symphony in Boston was at a Symphony Concert led by Mr. Gericke, February 5, 1887. Dr. Muck conducted the work at a concert of the Boston Symphony Orchestra in Boston, December 1, 1906; Mr. Fiedler, at a concert on February 12, 1910, and January 5, 1912; Dr. Muck on January 4, 1913, and November 19, 1915. Dr. Koussevitzky has hitherto performed here Bruckner's Eighth Symphony in C minor (March 22, 1929; April 22, 1932); The Fourth Symphony ("Romantic"), October 14, 1932. The Seventh Symphony was performed October 26, 1934, March 6, 1936.

had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz.* Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was "called to the stage four or five times after each section of the symphony," but he held out against the music with the stubbornness of a Beckmesser, finding it "merely bombastic, sickly, and destructive."

The Seventh Symphony was composed in the years 1882 and 1883; dedicated "To his Majesty, King Ludwig II of Bavaria, in deepest reverence." On Wagner's death, February 13, 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October, 1882. The biographers refer to this as the *adagio* of "premonition," and indeed Bruckner welcomed the connection between this poignant movement and the memory of the "great Master." He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *adagio*: "Funeral music for tubas and horns" and "Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! — Kindly do not forget the *fff* at the end of the Dirge."

The orchestra required consists of the usual wood winds in twos, in the brass, four Wagnerian tubas and one bass tuba are used, in addition to the customary horns and trumpets. The following analysis Philip Hale adapted from the notes of Johannes Reichert, prepared for concerts of the Royal Orchestra in Dresden:

First movement: *Allegro moderato*, E major, 2-2. The first theme is announced by horn and violoncellos against the violins, tremolo, and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a *diminuendo*, and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A

* The first performance in the United States was at Chicago by Theodore Thomas's Orchestra, July 29, 1886. Thomas conducted the symphony in New York at a concert of the Philharmonic Society, November 13, 1886.

mighty *crescendo* is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears *piano* (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great *crescendo*, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other *crescendos* follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: *Adagio, sehr feierlich und langsam* (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The *Adagio* was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the *Adagio* is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (*moderato*, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood wind instruments and strings in alternation. There is a great *crescendo* with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a *crescendo* of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: *Scherzo: Sehr schnell* (very fast), A minor, 3-4. This *scherzo* is based chiefly on two themes,—the first for trumpet (*piano*), then clarinet, with a figure for strings; the second, a wild and raging one. This section ends after a great *crescendo*. Drum beats lead to the Trio, F-major, *Etwas langsamer* (somewhat

slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the scherzo theme, but the Trio is in all respects in marked contrast to the *Scherzo*, which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

Through his life the sensitive Bruckner withstood much buffeting, particularly at the hands of the Wagner-haters, to whom his artistic creed was as a burning provocation. Through his long neglect and poverty (he was always miserably paid, even at the Vienna Conservatory), and alike in the brief fame of his last years, Bruckner remained unchanged — a simple-minded peasant, always retaining his curious north-Austrian dialect; an “original,” regarded as somewhat crazy by his fellow townsmen at Linz or Ansfelden. He was awkward, effusive, quickly overcome by emotion, a rather ridiculous figure, and an easy subject for derision as he came out to take his bows. A description of him in his later years is given by Gabriel Engel*: “He was a little above the average in height; but an inclination to corpulency made him appear shorter. His physiognomy, huge-nosed and smooth-shaven, as he was, was that of a Roman emperor; but from his blue eyes beamed only kindness and childish faith. He wore unusually wide white collars, in order to leave his neck perfectly free; and his black loose-hanging clothes were obviously intended to be, above all, comfortable. He had even left instructions for a roomy coffin. The only thing about his attire suggestive of the artist was the loosely arranged bow-tie he always wore. About the fit and shape of his shoes he was, according to his shoemaker, more particular than the most exactly elegant member of the fair sex. As he would hurry along the street swinging a soft black hat, which he hardly ever put on, a

* “The Life of Anton Bruckner,” Gabriel Engel.

colored handkerchief could always be seen protruding from his coat-pocket."

He was abject and humble (sometimes distressingly so) before his God, his sovereign, or Richard Wagner, the "Master of Masters." After the first performance of "Parsifal," he knelt down before its composer, and, pressing the hands of the great man to his lips, murmured: "O master, I worship you!" "Be calm, Bruckner," said Wagner, and left him with a kindly "Good-night." Even Bruckner's dedications contribute to his portrait. The Third Symphony was inscribed "To Meister Richard Wagner, in deepest reverence," the Seventh to the King of Bavaria, the Eighth to "His Imperial and Royal Apostolic Majesty Francis Joseph I, Emperor of Austria." The Ninth, it was rumored, he intended to dedicate to his God. Bruckner's religion and his music were as one. He was a devout Catholic, grew up amid church services, and his first compositions were masses and a requiem. When he devoted himself to symphonies, his emotion and serious intent did not fundamentally change. If the scherzos have something of the *Volksweise* in them, the famous slow movements are a religion in themselves and reveal increasingly the mystic and seer, the expansive dreamer. Taking his cue from Beethoven, he made his first movements and his finales a field for conflict and for aspiration, and these concepts he developed ever more mightily, even to his old age.

He remained an ascetic, with no worse vice than a traditional fondness for Pilsener beer. He was susceptible to feminine charm, and his proposals of marriage were many. In each case the time would come to "talk it over" with the parents, and the affair would end at that point. In his youth and middle age, his income could not have kept a wife from starvation. In his last years the inclination remained, but his age intervened.



CONCERTO IN A MINOR FOR PIANOFORTE WITH ORCHESTRAL
ACCOMPANIMENT, *Op.* 54

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

MORE than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna, in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have gotten very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a "*Phantasie* in A minor," which he was later to use as the first movement of his published Concerto. Apparently he moved only by stages toward the full, three-movement form. The "*Phantasie*" was composed between May and September, and must have been somewhat crowded in the composer's imagination between the abundant musical images which occupied him in that year. The First Symphony in B-flat preceded, and the Symphony in D minor (in its first version) followed it, not to speak of smaller orchestral works. When the First Symphony was tried over in rehearsal by the Gewandhaus orchestra (August 13), Clara took the occasion to play through the new "*Phantasie*" with the orchestra as well. Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it "magnificent." She wrote in her diary: "Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skilfully interwoven with the orchestra — it is impossible to think of one without the other." The publishers were not of this mind, and rejected the proffered manuscript.

In 1845, while the pair were at Dresden, Schumann made a concerto out of his "Concert Allegro," as he had intended to call it, by adding an Intermezzo and Finale. It was from May to July that he wrote the additional movements. "Robert has added a beautiful last movement to his *Phantasie* in A minor," wrote Clara in her diary on June 27, "so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him." And on July 31: "Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the Orchestra."

The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand

Hiller, to whom the score was dedicated, at Dresden, December 4, 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day, 1846 — Mendelssohn conducting. All did not go well at this performance. Mendelssohn and his orchestra had much trouble with the "puzzling rhythm" in the last movement, an incident which must be read with some astonishment in this present century of rhythmic complexity. When the Concerto was performed by Clara at Vienna just a year later (January 1, 1847) Schumann conducted, and again things did not go so well. Hanslick wrote: "The attendance was very moderate, the applause cool, and apparently expended on Clara alone. The piano concerto and the symphony found but slight approbation." Schumann's conducting, from most contemporary reports, was hardly of the sort to illuminate even his own music. Joachim, Schumann's loyal friend, has told several instances of his incapacity to more than beat the measure. He had an altercation with a drummer, at a rehearsal of his concerto, and when the drummer resented his reproach about a mistake in the count, he was angry, and said: "That is impertinent." This was the usual end of any attempt to straighten out a difficulty. Once when he could not manage the entrance of the horns at the proper place, he turned around helplessly to Joachim at the first desk and said, "They don't come in!"

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Opening the score of one of his own symphonies, he stood with baton raised, not knowing how to start the orchestra. Joachim, who was concert master, gave the proper signal to the players, and Schumann followed on with a smile of relief.

In creative matters at least, Schumann knew his own mind, and kept to his steadfast purpose. When he made a youthful attempt at a concerto in 1839, he wrote to Clara: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos — I must plan something else." Schumann never abandoned this early concept of what a concerto should be. Clara learned much from him, and her first lesson was that she must not expect from her husband piano music "for virtuosos." After their marriage, shallow display pieces of the period began to disappear from her programmes, and Bach, Beethoven, Mendelssohn (and of course Schumann) took their place. Just before Robert completed his concerto she began to study a concerto of Henselt. While she might have taken it up eagerly a few years earlier, she now found it a sterile attempt at "brilliance" which succeeded only in being "laborious, far-fetched, and patched together." She also wrote, "There is not a single beautiful, fresh motive in it," missing qualities her husband had trained her to look for, and with which his genius abundantly provided her.

Schumann was indeed true to his best style in this concerto, taking themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with a straightforward and becoming simplicity. When the melody is given to wood wind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide, is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and *andante* section of the first movement. The brief *intermezzo* (*andantino grazioso*) with its light staccato opening and its charming second theme inseparably associated with the 'cellos that sing it, leads directly into the final rondo (*allegro vivace*), whose brilliance is joyous and exuberant, without a trace of hard glitter.



RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875

HIS "*Rapsodie Espagnole*," composed in 1907, was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. He dedicated the work to "*Mon cher Maître, Charles de Bériot*." When it was first performed at the Colonne concerts in Paris, March 15, 1908, the audience demanded a repetition of the *Malagueña*. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it here at a concert of the Boston Orchestral Club on January 26, 1910. The first performance by this orchestra was on November 21, 1914. The composer included it upon his programme when he appeared as guest conductor of this orchestra, January 14, 1928.

Ravel, like other French composers — and certainly with no less distinction — has lent a discerning and acquisitive ear to the charms of the music across the Pyrenees. There is his "*Alborada del Gracioso*" which, as a piano piece, antedates this one; also the early "*Habanera*" from "*Les Sites Auriculaires*," for two pianos, of 1895, which the composer further developed in the third number of his suite. His later "*L'Heure Espagnole*" and "*Bolero*" are well known.

For his "*Rapsodie*," Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps.

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña*, Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score and is an orchestration of the early *Habanera* for two pianofortes. It has a subtilized rhythm

and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale* (*assez animé*, 6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement, and a *fortissimo* close.



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[Fifty-fifth Season, 1935-1936]

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FLUTES

LAURENT, G.
BLADET, G.
AMERENA, P.

OBOES

GILLET, F.
DEVERGIE, J.
STANISLAUS, H.

CLARINETS

POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.
E♭ Clarinet

BASSOONS

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ALLARD, R.
PANENKA, E.

PICCOLO

MADSEN, G.

ENGLISH HORN

SPEYER, L.

BASS CLARINET

MIMART, P.

CONTRA-BASSOON

PILLER, B.

HORNS

BOETTCHER, G.
MACDONALD, W.
VALKENIER, W.
GEBHARDT, W.

HORNS

VALKENIER, W.
LANNOME, M.
SINGER, J.
LORBEER, H.

TRUMPETS

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.
MANN, J.

TROMBONES

RAICHMAN, J.
HANSOTTE, L.
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ADAM, E.

TUBA

ADAM, E.

HARPS

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Concert Bulletin of the Fifth Concert

THURSDAY EVENING, *April 2*

AND THE

Fifth Matinée

SATURDAY AFTERNOON, *April 4*

with historical and descriptive notes

By JOHN N. BURK

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ANNOUNCEMENT

THE second annual meeting of the Society of Friends of the Boston Symphony Orchestra will be held in Symphony Hall on Wednesday, April 8, 1936, at four o'clock in the afternoon. Dr. Koussevitzky and the Orchestra have offered to play a special program, and Mr. Olin Downes, the distinguished music editor of the *New York Times*, has accepted an invitation to attend the meeting as guest. He will speak about the Orchestra and pay tribute to the memory of the late Philip Hale.

Admission to this meeting will be by ticket only, and tickets will be seasonably mailed to all who have enrolled as members of the Association for the current year.

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Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIFTH EVENING CONCERT

THURSDAY, APRIL 2

Programme

HAYDN Symphony in E-flat, No. 99

- I. Adagio: Vivace assai
- II. Adagio
- III. Menuetto (Allegretto)
- IV. Vivace

MAHLERFinale, adagio, from the Ninth Symphony

INTERMISSION

SIBELIUSSymphony No. 2, in D major, *Op. 43*

- I. Allegretto
 - II. Tempo andante, ma rubato
 - III. Vivacissimo; Lento e suave
 - IV. Finale: Allegro moderato
-

The music of these programmes is available at the 58th Street Library.

SYMPHONY IN E-FLAT MAJOR, No. 99 (No. 10 OF THE
LONDON SERIES)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

LINGERING over the beauties of one of the symphonies of Haydn, it is hard to realize that he wrote more than a hundred, and produced even the best of them literally by the dozen. For Salomon in London he composed two sets of six for his two English visits — his last, and according to general opinion, his finest development of the form. For the Parisian society, "*Concerts de la Loge Olympique*," he had also provided an even twelve.

This symphony (the ninety-ninth in the chronological numbering of Mandyczewski) was designed by Haydn for his second visit to England, written in Vienna in 1793 in the interval between his two journeys to the British capital, and duly performed in London in 1794 or 1795. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which he arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the

hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his *vivace assai*. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, *cantabile*, which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, *allegretto*, based upon a simple descending chord of E-flat. In the trio the oboe, *cantabile*, is combined with the strings. The final rondo, *vivace*, brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.

Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon are not only the greatest of his orchestral works, but those also in which we can most clearly trace the effect of his intercourse with

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Mozart. Dr. Pohl especially notes the influence of the Jupiter Symphony both in the richer orchestration and in the freer uses of episode and incident:

"The minuets, far different from Mozart's courtly dance-measures, have all his old rustic drollery and humor, the rhythms have all his old incisiveness of touch, the folk-tunes that he loved grow thick along the wayside.* The melodies of his own sowing are unmistakable in hue and shapeliness. And the music is all suffused with a sense of mellowness and maturity, of long experience and an old age honorably won; it is too serene for passion, too wise for sadness, too single-hearted for regret; it has learned the lesson of life and will question its fate no further."



Haydn's sojourn in London was a mellow episode of friendly adulation and gratified response — a solace of increased fame (and profit) in his declining years. There is a fairly complete record of both visits, related by Pohl in his "*Haydn und Mozart in London*," with the commentary of Haydn himself, found in his diary and surviving letters.

England which had done its homage to Handel and was to treat Beethoven with a regard no less honorable, was evidently long moved to curious interest by the report of Haydn's success in Vienna. His symphonies had been brought forward in England by Johann Christian Bach (the "London Bach"), and others. When the "Professional Concerts" were founded in 1783, he was approached to take their direction. Gallini tried to obtain an opera from him, and Johann Peter Salomon, who saw in the acquisition of Haydn glory for the cause of his art in London, and a sound business venture to boot, went after him with more pertinacity. Salomon, a native of Bonn, and an early friend of Beethoven, had had a rather vivid career. He had been concert master to Prince Henry of Prussia in Berlin, had there defended Haydn's music against more conventional scores. After making himself known by concerts in Paris, he settled in London in 1781. He had managerial ambitions, and no doubt looked upon Haydn as an instrument to increase the prestige of his concerts in London, in opposition to the "Professional Concerts" then flourishing. Salomon sent a publisher by the name of Bland in 1789 to sound him out. Bland obtained the copyright of several compositions, but no further commitment. Haydn was no doubt loath to leave his Prince and the security of his post at Esterhaz for the mirage of a strange and distant land.

* Mr. Hadow discusses the "folk" aspect of Haydn's music in his book, "A Croation Composer: Notes toward the study of Joseph Haydn."

When, in 1790, Salomon heard of the death of Prince Nicolaus, he took the first post chaise to Vienna. Haydn looked up from his work one morning to behold a strange visitor who said: "My name is Salomon. I have come from London to fetch you; we will settle terms tomorrow." Haydn was naturally hesitant. He was nominally engaged to Prince Anton, the successor of Nicolaus, and although he was little more than a pensioner to his new patron, who was no music lover, permission would nevertheless have to be obtained. Haydn was in course of composing a piece for the King of Naples, who was then in Vienna. For the rest, he knew nothing of traveling. Close upon sixty, he had hardly more than crossed the border between Austria and Hungary with his Prince. The objections were legitimate enough, but the "terms" of Salomon, when proposed, were too glittering to be waved aside. He was assured 300 pounds for an opera, 300 for six symphonies and 200 more for their copyright, 200 for twenty compositions in other forms, 200 more was guaranteed from a benefit concert. Figures like these Haydn had never known. He obtained leave of absence from Anton, propitiated Neapolitan royalty (not without difficulty), and set forth with the Anglo-Prussian stranger on December 15. A fortnight passed before they reached the Rhine, via Munich, and on Christmas Day they found themselves in Bonn, where they were much fêted, the one being a native of the town, and well connected, the other being well known by reputation in that musical center. It was on the last day of the year, with a heavy rain falling, that they drove into Calais. The next morning they sailed out upon the channel and were tossed about in their small craft by "contrary winds," not reaching port at Dover until nearly ten hours had passed. Haydn, extremely interested in his first experience at sea, remained on deck through the entire voyage. He admitted in his diary that he felt "a little frightened, and a little uncomfortable" as the wind increased, most of the passengers being seasick and "looking like ghosts."

There followed in London a continuous round of invitations by various societies, by ambassadors, the nobility, the musically eminent. He wrote that he dined out six times in seven days. On account of the "late hour" (six o'clock) of dining in London, he resolved to decline further invitations, and dine with Salomon at four, likewise keeping his mornings free for work. Between lessons, rehearsals, social importunities, he must have found it hard indeed to compose the music required of him. He wrote early in 1792: "In order to keep my word and support poor Salomon, I must be the victim, and work incessantly. I really feel it. My eyes suffer the most. My mind is very weary, and it is only the help of God that will supply what is wanting in my power. I daily pray to Him; for without his assistance I am but

a poor creature." Despite this pious sentiment, it is interesting to note that, lacking a new manuscript symphony to bless the occasion of his degree at Oxford University, he brought out one he had written in Paris, several years before; also that, setting out for England a second time, he had taken care to anticipate his needs by writing new symphonies in Vienna.

A delay in the first of Salomon's subscription concerts (there were to be twelve, beginning on February 11, but the first was postponed until March 11) enabled the rival series, the Professional Concerts, to begin far in advance (February 7th) with a manuscript symphony of Haydn. Nevertheless, the first Salomon concert, given in the Hanover Square Rooms, was a decided success. Salomon took his place, as concert master, and Haydn presided at the piano, giving cues from the instrument according to the custom of the time. There were no more than forty musicians. But Burney wrote that Haydn's presence seemed to have an electrical effect on orchestra and spectators; he never remembered a greater demonstration of enthusiasm.

The manager of the Professional Concerts, unable to induce Haydn to desert Salomon, tried to start a musical war, London fashion, spreading the report that Haydn was in a decline of old age, and engaging the youthful Ignaz Pleyel to lead their own series. As it happened, Pleyel was a devoted pupil of Haydn. Their relations remained cordial, and each performed symphonies of the other. Another series of concerts in the spring of 1792 further increased Haydn's popularity, and the lessons he gave, together with the additional receipts from the benefit concert, which exceeded expectations, brought Haydn a wealth which he was to double on his second visit. His shrewish wife in Vienna, his "Xantippe," wrote asking for money to buy a house which had taken her fancy, and in which she would like to spend her "widowhood." Haydn, returning to Vienna, bought the house himself, and lived to dwell in it as a widower, surviving his wife by nine years.

Haydn, who confessed in a letter, "I must acknowledge that I am tired and worn out with my labors, and that I look forward with intense longing to my return home to rest," at length set out for Vienna the end of June, 1792, having been away a year and a half. He stayed in Vienna a similar length of time, during which he gave lessons in counterpoint to the unmanageable Beethoven. In January, 1794, answering the urgent summons of Salomon, he started for London once more, and this time lingered until August, 1795. Again there were numerous concerts, and in that year Salomon organized a new series at the King's Concert-Room, with an improved orchestra. Haydn often made music before the royal family at York House. He also gave

concerts at Carlton House, at which the Prince of Wales played 'cello in the orchestra, while the Dukes of Cumberland and Gloucester took the viola and violin. Despite the new successes and honors, which notably increased his fame upon the continent, Haydn found the longing for his own country too imperious to deny. With all the adulation which surrounded him, discontent crept in. There was glory in playing for royalty, but humiliation when the Prince of Wales, lingering at table, kept him and the orchestra waiting for several hours. The country was still strange to him, and the English grammar which he carried under his arm when he walked in the woods failed to unfold readily the secret of its language. The religion of England was not his own. The quality of the orchestras at his disposal was not always of the best. At the theatres he had sometimes to watch abominable singing applauded, and had to endure catcalls from the gallery at his concerts, and derisive shouts of "fiddler" breaking in upon the courteous homage which was done to him below. He pretended not to notice the uncomplimentary demonstration, but wrote home of the "sweet mob" (*"süssen Poebels"*).

Haydn gave as a further reason to the King, who pressed him to make his home in England, that he had a wife at home who could not cross the Danube, much less a continent and stormy sea. If the

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King believed in the sincerity of this excuse, posterity does not. There is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, widow of John Samuel Schroeter, the Queen's music-master. This lady of sixty took piano lessons from him, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life."

Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her." And upon the composition of Mrs. Hodges, found among his papers, he had inscribed in a faltering hand: "*Requiescat in pace!* — J. Haydn."



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FINALE, ADAGIO, FROM THE NINTH SYMPHONY

By GUSTAV MAHLER

Born at Kalischt in Bohemia, on July 7 [?] 1860; died at Vienna on May 8, 1911

LATE in 1907, Mahler came to America, where for three seasons (until death overtook him just twenty-five years ago) he conducted opera performances, and the Philharmonic concerts in New York. It was his intention to earn a sufficient fortune to retire from his strenuous and exhausting efforts of conducting, and to devote himself at leisure to the creative work which, through the career of this tireless musician, had been for the most part crowded into his summers. That retirement he never knew. In the summers of 1908 and 1909 respectively, returning to his native Austria, he composed "*Das Lied von der Erde*" and the Ninth Symphony. A Tenth Symphony, upon which he worked in 1909, remained an uncompleted fragment.*

Death, which had been a recurrent motive in his symphonies, even from the First, and his "*Kindertotenlieder*," became the dominating prepossession of the last three works. The death of his child, October 15, 1907, had saddened him, and he soon came to know that he had but a short time to live. Suffering from angina, which grew worse with the strain of conducting, his end is considered to have been hastened by his heavy schedule of concerts in 1909 and 1910. The last symphonies were as a triple farewell to life.† "*Das Lied von der Erde*" expressed a philosophy of pessimism and withdrawal from the world. The Ninth Symphony is even more markedly a dismissal of life. Through the sketches of the Tenth Symphony, which was to be in five movements, were such remarks as these: "Deathwork (foreboding)," and in the fourth movement: "The devil dances this with me; madness leaps at me, accursed. Destroy me that I may forget what I am; that I may cease to be — that I may forget!" And at the end of the movement: "Farewell, my play instruments, farewell!"

Mahler at different times expressed his desire to hear his new works

* According to Mahler's acquaintances, he had a superstitious dread of exceeding Beethoven's numerical precedent of nine, and for that reason published his "*Das Lied von der Erde*," which is in effect a symphony, as a song cycle. Bruckner had not lived to finish his ninth. Mahler did not live to finish a tenth. It is interesting to note that Glazounov, who was said to hold the same superstition, stopped short at eight, and, refraining from writing a Ninth, had lived thirty years since the completion of his last symphony. Miaskovsky, breaking the jinx, has written a thirteenth with impunity.

† "The Song of the Earth" was based upon a collection of Chinese Poems which Hans Bethge had put into verse under the title "The Chinese Flute." It is in six movements, each with a poem to be sung by tenor or contralto—"The Drinking Song of Earthly Woe," "Autumn Solitude," "Of Youth," "Of Beauty," "The Drunkard in Springtime," "Awaiting a Friend—The Farewell of a Friend." It was performed at these concerts December 7, 1928, and December 6, 1930.

once, justly performed. Mahler the creator was tremendously solicitous about his unpublished music — carried the manuscripts of his symphonies about with him in a trunk in which he jealously guarded from possible loss. Once published and properly performed, his works no longer concerned him. He was not interested in their repetition. The last three symphonies were not performed in his life time. Bruno Walter, “anointed apostle” of Mahler, performed “*Das Lied von der Erde*” in Munich in November 1911, six months after its composer’s death, and the Ninth in Vienna, in June, 1912. Dr. Koussevitzky gave the work its first performance in this country at the Boston Symphony concerts, October 16, 1931, repeating it December 8, 1933. Two movements of the Tenth Symphony were performed by Franz Schalk at a Festival in Vienna, October 11, 1924.

In his Ninth Symphony, Mahler does not resort to the swollen forces he sometimes used. There are wood winds in threes (with a fourth flute), the usual brass and strings, for percussion — timpani, triangle and Glockenspiel. Paul Bekker,* in his detailed analysis of the score, emphasizes Mahler’s departure from the symphonic structure — the sonata form he had always adhered to. “Here there emerges an unprecedented, fantastic expression of power, without rule, improvisatory, yet bearing the marks of an inner law of its own. It is lacking in the dualism of themes, their significant interrelation, development in the expected ways. Yet a vastly thought structure is observable. There is a thematic basis which expands, converges, clashes, is revealed and again veiled. There is a noble melodic assertion and varied imagery. . . . He attains a new synthesis of old principles through the will of an inner spirit freshly released.”

The Ninth takes its evolution naturally from “*Das Lied von der Erde*.” Its prevalent mood is almost a continuation of the moving close of the previous work, the song of “Farewell” in which the poet finds peace at last in the mystery of eternity, the final word “*ewig*” floating darkly into silence. The Ninth Symphony begins with an *andante* and ends with an *adagio*. The two middle movements provide the contrast with a vigorous “*Ländler*,” and a mocking *Rondo-burleske*. This third movement brings the climax of sonority, but not of mood. The spell of the finale, curiously similar to the finale of “*Das Lied von der Erde*,” pervades the work and leaves its dominating impression.

In this finale, according to Bekker, the composer “turns from the apparition of this world, to seek after another life, after an existence without stress and drive of will. The violins soar slowly, and with heavy accent — a profound, a beatific *adagio* lifts its voice. Again, as it was at the close of the Third Symphony, there are measures of a godlike

* Paul Bekker: “*Gustav Mahler’s Symphonien*.”

love. But it is the love, not of a budding and flowering nature, but of a nature dying. D major, key of life's fulfillment, gives way to D-flat, key of sublimity. The mighty Pan appears no longer as creator, but as god of release. Becoming is transformed into ceasing. Death is the godlike love; its majesty possessing the string-choir in full songfulness. The melody is placid, yet wrought with the highest intensity of feeling. It is no song of mourning, but a noble affirmation, the unfolding of a final vision." It is melody unadorned, tenuous, almost static, yet its spell completely pervades the scene as the strings fade upon their last harmony into silence. No longer torn by inner conflict and furious questioning, the spirit finds its final chord of peace and consummation.



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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaa, Finland

THE Second Symphony, probably more than any other of Sibelius, has called up verbal images from many writers. Georg Schneevoigt, including the work upon his programme when he conducted the Boston Symphony Orchestra, March 7 and 8, 1924, then told Mr. Hale that as an intimate friend of Sibelius he could vouch for the composer's intention of depicting in this work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary.

Sibelius, in an interview given to Walter Legge in the *London Daily Telegraph* last December, directly contradicts these assertions: "Since Beethoven's time all the so-called symphonies, except Brahms's, have been symphonic poems. In many cases the composers have told us or, at least, indicated the programs they had in mind; in others it is plain that there has been some story or landscape or set of images that the composer has set himself to depict or illustrate.

"That is not my idea of a symphony. My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter. 'Tapiola,' 'Pohjola's Daughter,' 'Lemminkäinen,' 'The Swan of Tuonela,' were suggested to me by our national poetry, but I do not pretend that they are symphonies."

The composer, in the same interview, attributed the allegation of a Tchaikovsky strain in the first two symphonies to "a wilful overloading of sentimentality" on the part of conductors. "My musical mind and my methods are the very antithesis of Tchaikovsky's. I cannot think, I have never been able to think, the Tchaikovskyan

* This symphony, composed in 1901-02, and first performed at Helsingfors on March 8 of 1902, under the composer's direction, had its first performance in this country by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933. It was performed under the direction of Dr. Koussevitzky (as guest) by the Stadtorchester at Helsingfors, September 13, 1935. "Tapiola" and the Seventh Symphony were also played.

way, and it is the conductors who are to blame if the public thinks it sees in my early works a Tchaikovsky influence. That I admire Tchaikovsky is true, but I have never written in his style. All I ask of the conductors who play my music is that they should obey my markings implicitly, neither hurrying nor dragging, and to remember that my scoring and my dynamic indications are intentional."



In a newly published description and analysis of the seven symphonies,* Cecil Gray adds considerably and notably to his book on Sibelius. He says of the Second Symphony: "Written three years after the First, in 1902, it constitutes in many respects a remarkable advance on the latter. While the First Symphony, one may say, is the archetype of the romantic, picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of a dynasty; the Second is the beginning of a new line, containing the germs of great and fruitful developments. In outward appearance the Second Symphony would seem to conform to the traditional four-movement formula of *allegro*, *andante*, *scherzo*, and *finale*, but the internal organization of the movements reveals many important innovations, amounting at times, and particularly in the first movement, to veritable revolution, and to the introduction of an entirely new principle into symphonic form.

"The nature of this innovation can be best described by saying that whereas in the symphony of Sibelius's immediate predecessors and contemporaries the thematic material generally consists of definite melodic entities which propagate by means of the method called by biologists binary fission, by splitting up and disintegrating into several thematic personalities, each bar of the original organism becoming a theme in the development, in the mature symphonic writing of Sibelius the method is precisely the opposite — namely, he introduces thematic fragments and proceeds to unite them in the development. Instead of presenting definite, clear-cut, melodic personalities in the exposition, taking them to pieces, dissecting and analysing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most nineteenth-century practitioners of symphonic form, Sibelius inverts the process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dissolving and dispersing the material back into its primary constituents in a brief recapitulation. The peculiar strength and attraction of this

* Cecil Gray: "Sibelius: the Symphonies" ("The Musical Pilgrim" series, Oxford University Press, 1935).

LIST OF WORKS

Played at the Evening Concerts

DURING THE SEASON 1935-1936

BEETHOVEN	Symphony No. 1 in C major, <i>Op.</i> 21	I November 21
	Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, <i>Op.</i> 125	
	CHORUS: SCHOLA CANTORUM	
	SOLOISTS:	
JEANNETTE VREELAND, <i>Soprano</i>	PAUL ALTHOUSE, <i>Tenor</i>	
ELIZABETH WYSOR, <i>Contralto</i>	JULIUS HUEHN, <i>Bass</i>	I November 21
	Overture to Goethe's "Egmont," <i>Op.</i> 84	IV March 12
	Concerto for Pianoforte No. 4 in G major, <i>Op.</i> 58 (Soloist: MYRA HESS)	IV March 12
BLOCH	Three Jewish Poems	III February 14
BRAHMS	Symphony No. 2 in D major, <i>Op.</i> 73	III February 14
HAYDN	Symphony in E-flat, No. 99	V April 2
MAHLER	Finale, adagio, from the Ninth Symphony	V April 2
PISTON	*Concerto for Orchestra	III February 14
PROKOFIEFF	Classical Symphony, <i>Op.</i> 25	II January 9
SIBELIUS	"Pohjola's Daughter," Symphonic Fantasia, <i>Op.</i> 49	III February 14
	Symphony No. 2 in D major	V April 2
STRAVINSKY	"Le Sacre du Printemps" ("The Rite of Spring"), Pictures of Pagan Russia	II January 9
TANEIEV	Symphony No. 1 in C, <i>Op.</i> 12	II January 9
TCHAIKOVSKY	Symphony No. 4 in F minor, <i>Op.</i> 36	IV March 12

*First performance in New York City.

method of construction consists in the fact that it is the method of nature and of life itself; Sibelius's most characteristic movements are born, develop, and die, like all living things."

Constant Lambert dwells with enthusiasm on the first movement (which he much prefers to the other three) of this symphony in the closing chapter of his book "Music, ho!" In this chapter Sibelius comes suddenly upon the scene as a sort of musical saviour, following a long survey of contemporary music in which composers of all sorts are tried and found wanting. Each has pursued his particular style, experimental or imitative, to its logical end, and has thus let himself into a cul-de-sac, while the world turns away, bored. "There is always the chance," Mr. Lambert concludes, referring to the Shakespearean line which gives the book its title,* "that Cleopatra may become bored with billiards also, and when she returns to the musician his song will be all the more moving for having been written to please not her but himself."

The musician who has wisely written to please himself, while others have lost the world's attention by scampering after one fetish or another, is none other than Sibelius. Once patronized, as Mr. Lambert points out, by the more revolutionary composers as somewhat conservative and old-fashioned, Sibelius is now found to have been considerably in advance of them all the time. He has quietly retained the symphonic essentials, and developed his own "integration of form" conditioned by his own artist's nature and need. The new formal significance is notably attained in "Tapiola" — "which gives clear evidence of a constructive ability and continuity which is unparalleled within the last fifty years." As for the Seventh Symphony — "it is impossible to convey on paper the magnificent formal sweep and emotional logic of this work." Here "Sibelius' art reaches its second great apex" (the first having been in the Fourth Symphony in A minor).

* "All: The Music, ho!

Cleopatra: Let it alone; let's to billiards."



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Programme

HILL Sinfonietta for String Orchestra, *Op. 40a*

- I. Allegro giocoso
- II. Moderato e risoluto
- III. Scherzo: Allegro vivace
- IV. Allegro deciso

BACH Chaconne for Violin unaccompanied
(transcribed for orchestra by Alfredo Casella)

INTERMISSION

BRAHMS Symphony No. 1 in C minor, *Op. 68*

- I. Un poco sostenuto; Allegro
 - II. Andante sostenuto
 - III. Un poco allegretto e grazioso
 - IV. Adagio: Allegro non troppo, ma con brio
-

The music of these programmes is available at the 58th Street Library.

SINFONIETTA FOR STRING ORCHESTRA, *Op.* 40a

By EDWARD BURLINGAME HILL

Born in Cambridge, Mass., September 9, 1872

THIS Sinfonietta is a transcription for string orchestra of the String Quartet, *Op.* 40, which Mr. Hill composed between July and September, 1935, and dedicated to Yves Chardon and the Chardon Quartet. The quartet was performed by this group for the first time at Paine Hall, Cambridge, January 23 of the present year. The orchestral version was made at the suggestion of Dr. Koussevitzky. The four movements of the work follow the orthodox form.

Mr. Hill's father was professor of chemistry at Harvard, and his grandfather was president of the University. Like them, he has been connected with Harvard College for a number of years, as professor in the music department. Of his works, the following have been played by this orchestra:

"The Parting of Lancelot and Guinevere," Symphonic Poem.

"Stevensoniana" (First Suite).

"Stevensoniana" (Second Suite).

"The Fall of the House of Usher," Poem.

Waltzes for Orchestra.

Scherzo for Two Pianos and Orchestra.

"Lilacs," Poem for Orchestra.

Symphony in B-flat major, No. 1.

Symphony in C major, No. 2.

Sinfonietta, in one movement.

An Ode (Poem by Robert Hillyer). (Composed for the Fiftieth Anniversary of the Orchestra.)

Concertino for Piano and Orchestra.

Mr. Hill has also written a sonata for clarinet (or violin), and piano; Jazz Study for two pianos; "Nuns of the Perpetual Adoration," for women's voices and orchestra.



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By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

ARRANGED FOR ORCHESTRA by Alfredo Casella

Born in Turin, Italy, July 25, 1883

IT was a way with Bach to follow with docility some superficial custom of musical formalism, and, seized by his subject, to expand it prodigiously, as if his imagination, taking flight, had quite forgotten its modest starting point. The French composers, whom he carefully studied, would often include a chaconne (or passacaglia) in their instrumental suites. They were light and elegant pieces, approaching the rondo. Bach, writing his second suite in D minor for violin unaccompanied, added to its four complete movements a chaconne, as a sort of appendage. Upon the four meagre strings of the violin, he erected a structure of almost terrifying grandeur, exceeding in length the preceding movements combined. "The spirit of the master," wrote Phillip Spitta, "urges the instrument to incredible utterance; at the end of the major section it sounds like an organ, and sometimes a whole band of violins might seem to be playing. This chaconne is a triumph of spirit over matter such as even he never repeated in a more brilliant manner." Many have been the transcriptions of the Chaconne to a fuller instrumentation and sonority. Schumann and Mendelssohn had the temerity to add a piano accompaniment to Bach's violin solo. There have been orchestral versions, of which that by Joachim Raff was performed by this orchestra under Wilhelm Gericke, April 26, 1889, and again in 1899.

The most recent transcription has been made by Alfredo Casella. The score is dedicated to Dr. Koussevitzky and this orchestra; it is dated Siena, September, 1935. The work was performed in Turin, December 14, 1935; performances in Rome and Naples followed. Mr. Casella has scored the work for wood winds in threes (with piccolo, English horn and E-flat clarinet); the usual brass, timpani, and strings. An organ is introduced in the last pages. Mr. Casella has written a preface to his score, which is here translated:

Everyone knows — and surely it need hardly be stressed here — the musical splendor of the "Chaconne," its nobility, its melodic wealth, its miraculous balance and sublimity of expression. Nevertheless, such is the disproportion between the natural resource of the violin limited by its four strings, and the amplitude of the piece in sonority and polyphony, its orchestral implications, that its performance — save

in the exceptional traditional readings of a Joachim or an Ysaye — leaves always a sense of unfulfillment sometimes even painful.

The present orchestral version of this monumental masterpiece is not intended in the slightest degree to resemble the "Chaconne" as Bach might have scored it if he had written the piece for his own orchestra. This transcription interprets with the technical means of today, and with the modern orchestra, what there may be of aggressive life and actuality in the music which is pre-eminently free from the corrosive influence of the centuries. I have tried to preserve and even to intensify by means of contemporaneous instrumentation two elements in the music — the Spanish atmosphere, reserved, grandiose, baroque, as Bach conceived it (the Andalusian origin of the dance is not patent until the harmonic progressions in the final part); also, its inherent strain of violin virtuosity, which indeed cannot be extended to the entire instrumentation. As for the contrapuntal material which I have superimposed upon Bach's score, I must say that it already existed in a latent state in the original. It is characteristic of the music of Bach that it never exhausts its own polyphonic possibilities. Hence, I have acted according to a familiarity with the subject which dates from my infancy and which enables me with assurance to read between the lines of any Bach fragment.

While obliged to confess that the celebrated piano transcription of Busoni does not win my unconditional admiration, and that I have been obliged in many respects to take a conception different from his, at the same time I believe it indispensable to adopt the repetition in the lower octave of the first four measures in the tenth variation, as elsewhere it has been necessary to add two measures before the final reprise of the theme.

As for any who may consider these and other liberties excessive, I should like to remind them of the musical usage in the time of Bach himself, and above all the surprising impartiality with which he transcribed continually. I firmly believe that my apparent audacities in transcription will indeed seem of small consequence beside those used by Bach in his organ transcription of the Concerto Grosso in D minor of Vivaldi.



SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first sym-

* British Broadcasting Corporation Orchestra programme notes.

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phony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessooff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessooff, as we now know, was none too high. But Dessooff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessooff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far

LIST OF WORKS

Played at the Afternoon Concerts

DURING THE SEASON 1935-1936

-
- BACH Two Preludes (arranged for string orchestra by Riccardo Pick-Mangiagalli)
III February 15
- BEETHOVEN Symphony No. 1 in C major
I November 23
- Symphony No. 9 in D minor with final chorus on Schiller's Ode to Joy, *Op.* 125
CHORUS: SCHOLA CANTORUM
SOLOISTS:
JEANNETTE VREELAND, *Soprano* PAUL ALTHOUSE, *Tenor*
ELIZABETH WYSOR, *Contralto* JULIUS HUEHN, *Bass*
I November 23
- BRAHMS Symphony No. 1 in C minor
V April 4
- BRUCKNER Symphony in E major, No. 7
IV March 14
- DUKAS "La Péri," Danced Poem
III February 15
- HILL *Sinfonietta for String Orchestra, *Op.* 40a
V April 4
- RACHMANINOFF Symphony in E minor, No. 2, *Op.* 27
II January 11
- RAVEL Rapsodie Espagnole
IV March 14
- ROUSSEL *Symphony No. 4, *Op.* 53
II January 11
- SIBELIUS "Pohjola's Daughter," Symphonic Fantasia, *Op.* 49
II January 11
- SCHUMANN Concerto for Pianoforte in A minor, *Op.* 54 (Soloist: MYRA HESS)
IV March 14
- STRAUSS "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner — in Rondo Form," *Op.* 28
III February 15

*First performance in New York City.

sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

It is possible to imagine how the skeptics at a performance would have been irritated by the pointed applause of the Brahms clique, the domineering air of the openly-partisan conductor, and would have been only too ready to find the music "harsh," "abrupt," or "muddy." Any composer would be suspect who must rely upon such a pompous bag of wind as Edward Hanslick for his official critical spokesman in Vienna, and this defender of the faith often obscured the issue by grudging his praise of a new work.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

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VALERIO, M.
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E♭ Clarinet

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HORNS

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GEBHARDT, W.

HORNS

VALKENIER, W.
LANNOYE, M.
SINGER, J.
LORBEER, H.

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VOISIN, R. L.
VOISIN, R.
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RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the First Concert

FRIDAY EVENING, *November 22*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

FRIDAY EVENING, NOVEMBER 22

Programme

BEETHOVEN Overture to Goethe's "Egmont," *Op.* 84

BEETHOVEN Symphony No. 9 in D minor, with final chorus on
Schiller's Ode to Joy, *Op.* 125

- I. Allegro, ma non troppo, un poco maestoso.
- II. Molto vivace: Presto.
- III. Adagio molto e cantabile.
- IV. Presto.
Allegro assai.
Presto.
Baritone Recitative.
Quartet and Chorus: Allegro assai.
Tenor Solo and Chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
Allegro energico, sempre ben marcato.
Quartet and Chorus: Allegro ma non tanto; Prestissimo.

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ELIZABETH WYSOR, *Contralto* JULIUS HUEHN, *Bass*

OVERTURE TO GOETHE'S "EGMONT," *Op.* 84*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN wrote his incidental music to Goethe's play by assignment (for a production by Hartl at the Hofburg Theatre in Vienna on May 24, 1810). It could hardly have been an unwilling task, for the heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not un-
plausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

* The overture and incidental music to "Egmont" was performed at these concerts April 13, 1934 (Soprano, Olga Averino; Reader, Richard Hale).

The encounter of Beethoven and Goethe at Teplitz in 1812 is a fascinating tale, not the less so for the part played in the meeting by Bettina Brentano, the "*Kind*" of twenty-five, romantic handmaid of male genius — Bettina of the "wild and tender heart." To show Beethoven's deep veneration of Goethe's art we shall quote briefly from his letter to Bettina in 1811: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have composed the music, and indeed purely out of love for his poems, which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

As for Goethe's attitude toward Beethoven, he has often been accused of indifference, probably unjustly. The urbane poet was bound to find the brusque and eruptive composer unpleasantly disturbing. The fact remains that he had a genuine admiration for Beethoven's music. He produced "Egmont" at Weimar, with the incidental music, and on many occasions listened to the master's various scores with curious interest. That he found the Fifth Symphony impressive, but terrifying, was due, partly to the aggressive challenge in it, partly to his supersensitive hearing, which was offended by tones of more than moderate volume.

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SYMPHONY NO. 9 IN D MINOR, WITH FINAL CHORUS
ON SCHILLER'S "ODE TO JOY," *Op.* 125

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THE fact that twelve years (1812–24) elapsed between Beethoven's Eighth Symphony and the completion of his Ninth does not signify that on entering the last phase of his creative life he deliberately turned away from the form in which he had dwelt so long and so magnificently. Did practical considerations deter him, considerations which included the need of money, or did his growing artist's nature require a pause for a new gathering of forces, a considered approach to the problem of writing a symphony which should expand and alter the old orthodox formula with all of the adventurous freedom he was then applying to the piano sonatas — transforming the moods and contours of his favorite form into something leagues removed from the Seventh and Eighth Symphonies and their predecessors? There is a good case for each point of view; let him decide who can.

The historian's meticulous chronicle of these years shows a Beethoven preoccupied with material cares which were no less real because they were largely self-imposed, or imaginary. They appear sordid indeed when compared to the ideal world of tones which at times they held in abeyance. There were the petty commissions, the occasional pieces such as the "*Wellington's Sieg*," and the consequent law-suit with Maelzel ("Such things," he wrote to his lawyer, "exhaust me more than the greatest efforts in composition"); the attempts at organizing concerts, the negotiations with patrons and publishers on a plane something short of accepted business ethics; all of which may be summed up as an attempt to "feather his nest" and lay aside a money portion for his nephew. The five years' struggle for the guardianship of Karl began with the death of his father (Beethoven's brother Caspar) in 1815. No uncle was ever more grotesquely unfitted for such a charge. Increasingly solitary, lamentably deaf, morbidly suspicious and irascible, Beethoven goaded his nephew to extremes by his rigid exactions, while he raged at his servants, quarrelled with his friends.

One cannot assume, despite all of this corroborative evidence, that Beethoven was deflected by external circumstances from continuing the symphonic succession. The musical inquirers are inclined to seek a deeper and more inward direction of the creative currents, just as they reject Wagner's plain assertion on laying the "Ring" aside to write "*Tristan*," that considerations of early production and profit

were guiding him. Beethoven, too, dwelt lengthily on financial advantages, but meanwhile, as Wagner wrote a "Tristan" that was beyond any theatre in Europe, Beethoven could not order his Missa Solemnis to an occasion, nor compose a symphony at the urgent bidding of the long expectant London Philharmonic Society.

Beethoven's sketchbooks, as close a record of a great artist's shaping processes as posterity may hope to possess, show the long germination of the Ninth Symphony in Beethoven's mind. He had even from the Bonn days made musical notations of a possible setting for Schiller's "Ode to Joy," but these musical phrases have nothing in common with the theme he finally evolved, except in their diatonic simplicity. Apparently it did not occur to him until the symphony had reached an advanced stage to introduce Schiller's lines in this particular work. Although he had long pondered the unprecedented idea of introducing human voices in a symphony, he planned for this one an instrumental finale, the subject matter of which he ultimately used for the Finale of his String Quartet in A minor.

Thoughts of a "symphony in D minor" were noted by Beethoven while he was making sketches for his Seventh and Eighth in 1812. In 1815 there occurs an intended subject for a fugue which was destined to become the theme of the Scherzo. It was in 1817 that he began consciously to work upon a symphony, making drafts for the first



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movement, which in the next year took extended form. In 1818, while at work upon the "*Hammerklavier*" Sonata, he jotted down an idea for still another symphony, to follow the "Sinfonie in D," in which there was to be a "pious song in the ancient modes — Lord God we praise thee — alleluia — either alone or as an introduction to a fugue. Or the adagio might be repeated in some manner in the last movement, in which case the vocal parts would enter gradually — in the text of the Adagio — Greek myth, Cantique Ecclésiastique — in the Allegro feast of Bacchus." In these hazy plans Schiller is not mentioned. In the four years that follow, the last three piano sonatas and the Missa Solemnis must have required all of his attention. In 1822 the sketches were resumed, the opening movement made further progress, and the melody (with text) of the "Ode to Joy" indicated for the finale. Plans were not yet defined, except for the developing first movement. The composer still contemplated a second and companion symphony — a "*Sinfonie allemande*," for which the chorus with German words was then intended. The Symphony in D minor, with an instrumental finale, would be more appropriate for London.

With the first movement nearly completed in sketch form, Beethoven developed the other three simultaneously, according to his way. The first theme of the Adagio did not occur to him until the summer of 1823. Like the choral theme, it reached its perfection of simplicity, not by sudden inspiration, but by laborious and minute stages. Beethoven was faced with a real problem of integration when he came to the point of introducing plausibly a vocal text, after three prolonged instrumental movements, into the wordless realm wherein the symphony had always dwelt. "When he reached the development of the fourth movement," wrote Schindler, "there began a struggle such as is seldom seen. The object was to find a proper manner of introducing Schiller's ode. One day entering the room he exclaimed, 'I have it! I have it!' With that he showed me the sketchbook bearing the words 'Let us sing the song of the immortal Schiller, *Freude*.'" These words, as the sketchbooks show, were arrived at only after many trials, and were changed in their turn. The symphony was completely sketched by the end of 1823; written out in full score by February, 1824. Thayer, summing up its progress, points out that work upon the symphony as such extended, with interruptions, over six years and a half. "Serious and continuous labor" upon it, following the completion of the Mass, took a little more than a year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, and accumulating a great

crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the "Ring."

The development in this, the longest of Beethoven's first movements, moves with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays of Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still ("Beethoven and his Nine Symphonies"): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the *finale*, it is still the opening *allegro* that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

For the only time in his symphonies, Beethoven in this case put his *scherzo*



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second in order and before the slow movement. A *scherzo* it is in everything but name, with the usual repeats, trio, and *da capo* (with bridge passages added). There is the dancelike character of earlier *scherzi*, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This *scherzo* has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps its constant impact through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, *adagio* in B-flat, 4-4 time, the second, *andante moderato* in D major, triple time. After the almost static *adagio*, the second theme attains flowing motion in its melody, which Beethoven has marked "*espressivo*." This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The *adagio* theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The *finale* opens with a frank discord, followed by a stormy and clamorous *presto* of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the *adagio* softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, *piano*. Gradually harmonies and instruments are added, until the exposition has been completely made, but not even yet has the composer left the instrumental field.

Once more there is the noisy *presto* passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."

There immediately follow the first three verses of Schiller's Ode,* by the solo quartet and chorus:

*Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.*

*Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.*

"O brothers, these sad tones no longer!
Rather raise we now together our voices,
And joyful be our song!"

*Joy, thou spark from flame immortal
Daughter of Elysium!
Drunk with fire, O heav'n born Goddess,
We invade thy halidom!
Let thy magic bring together
All whom earth-born laws divide;
All mankind shall be as brothers
'Neath thy tender wings and wide.*

*He that's had that best good fortune,
To his friend a friend to be,
He that's won a noble woman,
Let him join our Jubilee!
Ay, and who a single other
Soul on earth can call his own;
But let him who ne'er achieved it
Steal away in tears alone.*

* It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, "*Froh, wie seine Sonnen fliegen*," belonging to the fourth verse, which he did not use, and obviously chosen for its militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "*Dieses Glas dem guten Geist!*" ("This glass to the good Spirit!")

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Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.*

*Joy doth every living creature
Draw from Nature's ample breast;
All the good and all the evil
Follow on her roseate quest.
Kisses doth she give, and vintage,
Friends who firm in death have stood;
Joy of life the worm receiveth,
And the Angels dwell with God!*

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures "*alla Marcia*," adding piccolo, double bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

*Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.*

*Glad as burning suns that glorious
Through the heavenly spaces sway,
Haste ye brothers, on your way,
Joyous as a knight victorious.*

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (*andante maestoso*) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

*Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!*

*Love toward countless millions swelling,
Wafts one kiss to all the world!
Surely, o'er yon stars unfurl'd,
Some kind Father has his dwelling!*

A religious *adagio* in a mood of mystic devotion is the setting of the following verse:

*Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.*

*Fall ye prostrate, O ye millions!
Dost thy Maker feel, O world?
Seek Him o'er yon stars unfurl'd,
O'er the stars rise His pavilions!*

But the key verse of the movement is the first: "*Freude, schöner Götterfunken*," and this, with its chorus: "*Seid umschlungen, Millionen*," is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, *prestissimo*.

THE FIRST PERFORMANCE OF THE NINTH SYMPHONY

Writing to Ferdinand Ries in London, Beethoven asked, in 1822, "What would the Philharmonic Society offer me for a symphony?" Ries wrote to Beethoven of the Society's offer of fifty pounds, and Beethoven, although not pleased with the amount, promised them a manuscript symphony, soon to be forwarded, for their exclusive use until its publication, eighteen months later. He further promised an overture, which was the "Consecration of the House." Unfortunately, he had already disposed of the overture to a London publisher (Boosey), and although the fifty pounds was sent, the symphony was not forthcoming.

It was in 1824 that Beethoven offered the symphony for performance by the Vienna "Gesellschaft der Musikfreunde." The Society re-

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Dr. SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

Friday Evening, January 10

fused because of the expense which would be involved, but a group of thirty Viennese friends who designated themselves "disciples and lovers of art" urged him not to permit "his new masterpieces to leave the city of their birth," and Beethoven, much gratified, arranged for the initial performance at the *Kärnthnertheater* on May 7, 1824. Almost a year later (March 21, 1825) the first English performance took place. The manuscript copy possessed by the London Philharmonic Society reads "composed for the Philharmonic Society in London." Yet Beethoven formally dedicated the score to Friedrich Wilhelm III of Prussia, with an elaborate letter written in October, 1826, and duly acknowledged the next month.

The first performance, in Vienna, was arranged under the ministrations of Beethoven's friends; they had to incur the suspicion and wrath of the composer, who was doubtful about the wisdom of the venture. There were separate rehearsals for the singers and for the orchestra, but only two full rehearsals, a projected third being cancelled to make way for a ballet rehearsal. Mlle. Ungher, the contralto solo, protested the solo parts, but Beethoven would alter nothing save a single note in the bass recitative which was too high for Preisinger, and this singer in any case found the part above his compass, and withdrew after the rehearsals. Mlles. Ungher and Sontag, who were friends and admirers of Beethoven (he called them "pretty witches"), struggled bravely with their parts. "Mlle. Ungher did not hesitate to call him the tyrant of singers; but he only answered, smiling, that it was because they were both so spoiled by the modern Italian style of singing that they found the two new works difficult. 'But this high passage here,' said Sontag, pointing to the vocal quartette in the symphony,

'Küsse gab sie uns und Reben'—

'Would it not be possible to alter that?'—'And this passage, M. van Beethoven,' continued Mademoiselle Ungher, 'is also too high for most voices. Could we not alter that?'—'No, no, no!' was the answer.—'Well, then, for Heaven's sake (*in Gottes Namen*), let us work away at it again!' said the patient Sontag.

"As for the poor soprani, in the chorus parts of the Mass, every day did they complain to Beethoven that it was out of their power to reach and sustain the high notes so long as he prescribed. In some places the tyrant remained inexorable; though it would have been easy for him, by a transposition of some of the intervals, to render those passages easier for the voices, without altering anything essential. Umlauf, the most strictly classical conductor I have ever known, to whom Beethoven had committed the management of the whole, also made some modest remarks on this difficulty, but equally in vain.

The consequence of this obstinacy was, that every chorus-singer, male and female, got over the stumbling block as well as he or she could, and, when the notes were too high, left them out altogether.”*

There had been much anxious discussion between Beethoven and his friends as to the arrangements of the concert: the choice of the performers, the expenses, the wording of the placards. His advisers, afraid of offending him, yet held out against his wish to raise the prices. Consequently, although there was a large audience,† the proceeds were almost entirely consumed by the heavy expenses, and the net profit came to the equivalent of sixty dollars. Beethoven, dining with Umlauf (who had conducted), Schindler, and Schuppanzigh at the restaurant “*Zum Wilden Mann*,” poured his wrath upon their suffering heads, and accused them of cheating him. Their protestations were in vain. When matters had cooled off, and forgiveness had been won, a repetition of the concert was arranged, and given on May 23. There was but half an audience, and a considerable loss.

The impression made by the Ninth Symphony at the concert of May 7 was evidently considerable, despite a mediocre performance. Many of Beethoven’s friends were in the audience — Zmeskall, unable to walk, was carried to his seat. Other friends were in the orchestra. Beethoven, though totally deaf at this time, took his place beside Umlauf, the conductor, to give the indications of tempo. An ardent reception of the symphony is generally reported. This despite the fact that “the performance was far from perfect,” as Thayer records. “There was a lack of homogeneous power, a paucity of nuance, a poor distribution of lights and shades. Nevertheless, strange as the music must have sounded to the audience, the impression which it made was profound and the applause which it elicited was enthusiastic to a degree. It is a commentary on the behaviour of audiences at that time that in the midst of the Scherzo (Nohl considers it to have been the point where the drums take up the rhythmic octave) there was a burst of applause which almost compelled a repetition of the movement. The incident seems to have been taken by the first historians as praiseworthy exhibition of public discernment. Schindler, triumphantly reporting the affair to Beethoven, who was unaware of it on account of his deafness, wrote in the conversation book: “Never in my life did I hear such frenetic and yet cordial applause. Once the second movement of the Symphony was completely interrupted by applause — and there was a demand for a repetition.”

Undoubtedly the greatness of the symphony was in some degree sensed on that occasion, although one must allow for the fact that it was largely an audience of friends, that the audience must have been

* Schindler: “Life of Beethoven.”

† “The theatre was crowded in every part except the imperial box; that was empty.”

—THAYER.

moved by the tragic spectacle of the deaf composer, that the accounts of the concert have come down to us from friends who had labored valiantly to achieve it, and must have felt in the approbation a measure of personal triumph.

Grove tells an anecdote which he had from Madame Ungher during her visit to London many years later*: "At the close of the performance an incident occurred which must have brought the tears to many an eye in the room. The master, though placed in the midst of this confluence of music, heard nothing of it at all and was not even sensible of the applause of the audience at the end of his great work, but continued standing with his back to the audience, *and beating the time*, till Fräulein Ungher, who had sung the contralto part, turned him, or induced him to turn round and face the people, who were still clapping their hands, and giving way to the greatest demonstrations of pleasure. His turning round, and the sudden conviction thereby forced on everybody that he had not done so before *because he could not hear what was going on*, acted like an electric shock on all present, and a volcanic explosion of sympathy and admiration followed, which was repeated again and again, and seemed as if it would never end."

* 1869. Thalberg, the pianist, remembered the incident to have happened after the Scherzo, and not at the end of the concert.

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Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Second Concert

FRIDAY EVENING, *January 10*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

FRIDAY EVENING, JANUARY 10

Programme

ROUSSEL Symphony No. 4, *Op.* 53

- I. Lento; allegro con brio
- II. Lento molto
- III. Allegro scherzando
- IV. Allegro molto

SIBELIUS "Pohjola's Daughter," Symphonic Fantasia, *Op.* 49

INTERMISSION

RACHMANINOFF Symphony in E minor, No. 2, *Op.* 27

- I. Largo; Allegro moderato
- II. Allegro molto
- III. Adagio
- IV. Allegro vivace

SYMPHONY NO. 4, *Op.* 53

By ALBERT ROUSSEL

Born at Turcoing (Nord), France, on April 5, 1869

THIS symphony (published 1935), had its first presentation at the *Concerts Passet* in Paris, October 19 last, Albert Wolff (to whom it is dedicated), conducting. The applause after the scherzo induced M. Wolff to yield to a European custom not (up to this time) practiced in America — as one of the critics wrote: “it had the honors of a *bis* unanimously solicited.”

The composer uses substantially the orchestra of his Third Symphony, with additional percussion: wood winds in threes, brass in fours, timpani, side drum, bass drum, triangle, cymbals, harp, and strings. The symphony opens with an introduction, *lento*, from which there is a thematic recurrence in the middle section of the slow movement. The *Allegro scherzando* is in a 6-8 rhythm suggesting the gigue. Spirited, punctuated with staccato chords, the impetus never relaxes, offers no trio of contrasting character, although there is a subtle juggling between the duple and triple beat. The final *Allegro molto* is a lively rondo, again without relaxation of tempo, although a section of lyrical character brings relief. A characterization of the movements was given by Denyse Bertrand, writing of the Paris performance in “*Ménestrel*” (October 25, 1935): “An allegro with an incisive theme set off by vari-colored orchestration is concise, quite in the composer’s best style; the adagio, mysterious and tender, rises gradually with an expanding songfulness; the scherzo, short, light, very rhythmic, contrasts agreeably with a finale of pleasing grace, written without vigor and sounding delightfully.”

Robert Bernard, writing his impressions of the Fourth Symphony in “*La Revue Musicale*” of last November, remarked on Roussel’s increasing concentration upon symphonic form. “It has often been set forward,” he wrote, “that French musical genius has been resistant to symphonic form. The statement is not without foundation. Generally speaking, absolute music (music not conditioned by some idea, psychological, literary, or dramatic) is hardly amenable to French musicians when the score reaches considerable proportions. The Frenchman’s very concept of music is antagonistic to the arbitrary elaboration implicated by the symphony, and generally speaking, the sonata form. We have neither the instinct, the taste nor the inclination for music as an autonomous art. In the middle ages and the renaissance, French music was entirely a corollary to poetry, from the seventeenth to the nineteenth centuries it has divided itself, by choice of subject, into psychological observation or dramatic expression. César Franck was one of the principal workers toward the introduc-

tion of Germanic discipline into French music — an infiltration which had its balancing racial factors.

“Albert Roussel has seemed to me the logical point where musical thoughts specifically French have taken full possession of a form not authentically national. By him rather than by Saint-Saëns, in whom there were irreconcilable elements, and who could borrow a form for a concept which remained French — by Albert Roussel, then, the fusion has been established; let us rather say the French patrimony has been definitely enriched by a powerful field of expression which we have had difficulty in assimilating. A precious conquest which, now quietly come to pass, is destined, I feel sure, to engage future attention more considerably than we may now suppose.

“Already with the Third Symphony Roussel showed us that his style, which has all the recognizable virtues of French music, was moulding itself with perfect ease to the necessities of symphonic form, having identified, indissolubly united, the form with the matter. Now, that which might have been considered a fortunate combination of circumstances has been formally confirmed by this Fourth Symphony, with its perfect balance, its eloquence as considered as it is expressive. Force, vigor, sanity, act as ballast in a light and translucent edifice of sound. It is hard to tell what draws one most in this work of art — its luminous simplicity, its absence of artifice, its qualities of wit, of emotion, the certainty of its *métier* or the aptness of its thought.”

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"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49*

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

"Pohjola's Daughter" is drawn from the eighth *Runo*, or canto, of the "Kalevala," which is called "Väinämöinen's Wound." Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: "Väinämöinen old and steadfast" is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But when, on his sleigh journey homeward from the northland, he encounters the fair daughter of Pohja (the North) seated on a rainbow, spinning, he meets more than his equal.

So runs the "Kalevala"†:

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,

* Published in 1906, it was probably first performed in Finland. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union at Norfolk, Conn., the composer, then a visitor to America, conducting this and other of his tone poems. The piece was first played by the Boston Symphony Orchestra, January 12, 1917. There was a second performance, March 1, 1918.

† The strong suggestion of "Hiawatha" in this translation by W. F. Kirby ("Everyman's Library") recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish "Kalevala," which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the "Athenæum," London, December 29, 1855), that "Hiawatha" was written in "a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste." He found "no imitation of plot or incidents by Longfellow."

And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

“Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola’s daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, ‘Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I’ll gladly follow you.’ The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope.”

The “Kalevala” itself gives more details of the meeting. The maid first answers his proposal with coquetry, from her safe vantage: while wandering over a yellow meadow at sunset she had heard a fieldfare trilling,



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"Singing of the whims of maidens,
And the whims of new-wed damsels."

She asked the bird:

"Whether thou hast heard 'tis better
For a girl in father's dwelling,
Or in household of a husband?"

Thereupon the bird made answer,
And the fieldfare answered chirping:
"Brilliant is the day in summer,
But a maiden's lot is brighter.
And the frost makes cold the iron,
Yet the new bride's lot is colder.
In her father's house a maiden
Lives like strawberry in the garden,
But a bride in house of husband,
Lives like house-dog tightly fettered.
To a slave comes rarely pleasure;
To a wedded damsel never."

Väinämöinen, old and steadfast,
Answered in the words which follow:
"Song of birds is idle chatter,
And the throstles', merely chirping;
As a child a daughter's treated,
But a maid must needs be married.
Come into my sledge, O maiden,
In the sledge beside me seat thee.
I am not a man unworthy,
Lazier not than other heroes."

But the maid gave crafty answer,
And in words like these responded:
"As a man I will esteem you,
And as hero will regard you,
If you can split up a horsehair
With a blunt and pointless knife-blade,
And an egg in knots you tie me,
Yet no knot is seen upon it."

Väinämöinen accomplished these feats, and at the girl's further commands "peeled a stone" and hewed a pile of ice without scattering a single splinter, or loosening a smallest fragment. Still putting him off, she thereupon required of him the labor he could not achieve: to fashion a boat from her spindle. On the third day of his efforts the axe-blade glinted on the rocks, rebounded, and sank deep into the flesh of his knee. Unable to stanch the flowing wound, Väinämöinen harnessed his horse and drove sorrowfully away. Kirby decides that "there are so many instances of maidens being carried

off, or enticed into sledges in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture." Later in the epic, Ilmarinen, a younger brother of Väinämöinen, handsome, and a smith of great skill, wins the hand of the exacting maiden. But she displeases the hero Kullervo, and he lets loose wolves and bears to devour her.



"Pohjola's Daughter" belongs to the period of the Second Symphony, which it shortly followed. It is late in the succession of music descriptive of the "Kalevala." There was "*En Saga*" of 1892, a poem without specific episode, and in the same year the choral symphony "*Kullervo*"; the four orchestral "Legends" of Lemminkäinen, including the "Swan of Tuonela" (1893-95), "Ukko, the Firemaker" (1902). "Pohjola's Daughter" was of 1906. To follow were "Night-ride and Sunrise" (1907), and the tone poems "The Bard" and "*Luonnotar*" (both of 1913), and "*Tapiola*" (1926). "Pohjola's Daughter" has an instrumentation unusually rich for Sibelius, whose tendency from that time was toward increasing economy. Besides the wood winds in twos (and usual brass and strings), there is a piccolo, English horn, bass clarinet, double-bassoon, two cornets, bass tuba, timpani and harp. The score is dedicated to the Finnish conductor, Robert Kajanus.

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo*, *pianissimo*, with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto*, is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns (*allegro*). The fantasia ends *largamente*, spreading to a *pianissimo* conclusion.



"LA VALSE," A CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury, near Paris

IT was in 1920 that Ravel completed his "*poème choréographique*," based upon measures which one of the Strausses might have written, but overladen with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent. The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920.* It was published in 1921.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

The dedication is to Misia Sert, the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe*. The score of "La Valse" calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, timpani, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, triangle, crotales,† two harps, and strings.

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

* The first performance by the Boston Symphony Orchestra was January 13, 1922, Pierre Monteux, conductor. The most recent performance in the regular series was February 16, 1934.

† Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703) As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

“Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel’s imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint and neurotic rapture — ‘Dance that ye may not know and feel.’ Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled ‘apotheosis,’ then, in these culminating measures of the waltz in this world of ours.”



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SYMPHONY NO. 2 IN E MINOR, *Op. 27**

By SERGEI RACHMANINOFF

Born at Onega in the government of Novgorod, Russia, April 2, 1873

IN 1906, Rachmaninoff fled Moscow for a quieter spot where he might yield undisturbed to the urge for creative work. In Moscow, from early boyhood, he had learned his art. Its older musicians had fathered and encouraged his development. He had taken an increasingly active part in musical performance, conducting at the opera, appearing in concerts, conducting or playing the piano, for the most part in his own music. His friends were many, his engagements pressing, his popularity embarrassing to one seeking the leisure to compose.

Dresden, where he could be surrounded by superb musical performances and yet free of importunate acquaintances and agents, was the city of his "retreat." There a house with a peaceful garden and a good piano became the incognito dwelling place of the composer, his wife (he had married four years before) and their small daughter. Here Rachmaninoff lived for three winters; here he composed his "Isle of the Dead," his piano Sonata, and his Symphony in E minor, a set of songs, an opera, "Mona Vanna," which he never finished. The symphony was published in 1907.

The Second Symphony was dedicated to Serge Taneiev, who first led Rachmaninoff through the mazes of counterpoint and fugue at the Moscow Conservatory, and whom the younger composer held in both affection and esteem. The first performance took place at the concerts of the Moscow Philharmonic Society, Rachmaninoff conducting, the season of 1908-09. The "Isle of the Dead" was on the same programme. The Symphony was received with much enthusiasm. Yet no such success attended the repetition of the symphony by Arthur Nikisch who visited Moscow later. "According to his usual custom," so it is told in Rachmaninoff's "Recollections," "and confident of his skill as a conductor, he had the score placed on his desk without even so much as looking at it before the concert began. This method, however, did not succeed with the difficult and complicated score of Rachmaninoff's Symphony. Consequently the memorable concert was full of little incidents which passed unnoticed by the audience, but made the musicians smile and annoyed all who were acquainted with the work. If this magnificent and grandly conceived work had not been previously introduced to the public by the composer himself, Nikisch's performance might have resulted in a first-class funeral for Rachmaninoff's

* The symphony was first performed by this orchestra on October 14, 1910, Max Fiedler conductor, and repeated "by request" on November 4 of that season. There were further performances in 1912, 1913, 1917, and 1923.

Academy of Music, Brooklyn

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

Thursday Evening, February 13

Second Symphony. As it happened, the audience, who were always fascinated by Nikisch and expected wonders from a combination of his name and that of Rachmaninoff, who had gained such popularity in Moscow, swallowed their disappointment and gave the careless conductor and the mishandled composition polite and respectful applause."

Rachmaninoff had good cause to maintain his long-standing admiration for Nikisch, for an ensuing performance at the Leipzig Gewandhaus showed a carefully studied and inspired reading.



In the opinion of von Rieseemann, the Second Symphony and the Piano Sonata, composed at about the same time, are "closely allied in idea, and built upon definite, programmatic lines. If we search for models for these two compositions, we are reminded of Tchaikovsky's Fourth Symphony and Liszt's Sonata in B minor. Rachmaninoff replaces the fanfare of fate in Tchaikovsky's Symphony by threatening, heavily oppressive chords pregnant with the premonition of death, trumpets and violins swelling to a desperate groan that collapses and dies away. The words *Memento mori* would make a suitable motto for the Symphony. Whenever the work succeeds for a moment in reaching a carefree, exuberant mood, the dull, inflexible chorus cuts in with its gloomy warnings of death even in the most ecstatic moments of the lover's surrender. This is most effective at the conclusion of the Scherzo."



On the occasion of the first performance of the symphony in Boston, the following analysis of the score appeared in the *Boston Transcript*:

Unlike the "Isle of the Dead," which demanded an orchestra of "modern" fullness, this symphony is content with the normal forces, with the simple exception of the glockenspiel.* The symphony begins with an introduction (*largo*): a stately phrase given to the violoncellos and basses is answered by sombre chords for wood winds and horns, while a tentative figure steals in through the first violins to the seconds. The bass phrase is modified, and subjected again to the same procedure. A new figure, tending upwards, is worked out with logical insistence to a climax at which the tentative first violin figure is announced with some insistence, then subsides gradually until the main body of the movement, *allegro moderato*, is reached. This portion of the movement is noticeable for its simple conformity to tradition. The opening theme is a simple modification of the opening violin figure. After a lucid transition, the second theme appears in the normal key, divided between wood wind and strings. The "development" section, in which the composer usually exhibits the resources of theme-transformation and con-

* The symphony requires: three flutes (and piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, side drum, bass drum, cymbals, glockenspiel, and strings.

trast of mood, is on the whole unusually simple and direct. It is easy to follow the modifications, rhythmical and harmonic, to which Rachmaninoff has subjected his themes. For the most part he uses as material the principal theme of the movement, with occasional reference to the "violin phrase" of the introduction. Towards the end of this section, he employs greater freedom of modulation, and the "recapitulation" section begins with a climax in which the principal theme is announced with more emphasis. The coda is rather long and elaborate, but does not, as is so often the case with Brahms, involve the use of new material.

The second movement, *allegro molto*, is a brilliant scherzo of far less conventional type. First and second violins, with oboes, begin an incisive accompaniment figure, while four solo horns give out a vigorous theme. The strings answer with a phrase, in which an upward leap of a seventh is prominent. There is free modulation, leading to a new section with a broad melody given out by the strings. There is an episode in canonic style in which the figure with leaps of a seventh appears in notes of smaller value (diminution). This movement is conspicuous for its inimitable vivacity, striking use of orchestral resources (especially the glockenspiel), and its intrinsic musical originality.

The third movement, *adagio*, is naturally of a lyric cast, and at the same time is more conventional in its musical treatment. It opens with an expressive phrase for the strings to which the clarinet answers with a melodic episode. Then comes an episode constructed on the "violin figure" from the introduction to the first movement. This is continued at some length. The opening theme of the *adagio* returns, followed by the clarinet solo. After this the movement comes to a close with a retrospective reference to the "introduction phrase." The most salient characteristics of this movement are its melodic grace and straightforward simplicity of construction.

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The finale begins with a reference to the "canonic episode" of the *scherzo* in triple time, leading directly to a brilliant and forceful theme. There is a cheerful subsidiary, scored chiefly for wood wind and strings, leading to a repetition of the first theme. This in turn leads to a broad second theme, given out by all the strings (except double-basses) with accompaniment of wood wind and horns. A portion of this theme suggests the theme of the *adagio* in notes of double length (augmentation). There is an episode from the *adagio*, built up from the introduction phrase. The first theme returns with some skilful canonic workmanship (in augmentation and diminution). The "cheerful subsidiary" returns, this time chiefly in the brass, leading to a repetition of the broader second theme. There is a brilliant ending in which the first and second theme appear in contrapuntal opposition.



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Concert Bulletin of the Third Concert

THURSDAY EVENING, *February 13*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

THIRD CONCERT

THURSDAY EVENING, FEBRUARY 13

Programme

PISTON.....Concerto for Orchestra

- I. Allegro ma energico
- II. Allegro vivace
- III. Adagio: Allegro moderato

SCHUMANNSymphony in B-flat, No. 1, *Op. 38*

- I. Andante un poco maestoso; Allegro molto vivace
- II. Larghetto
- III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II
- IV. Allegro animato e grazioso

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- Dance
- Rite
- Funeral Procession

RAVEL.....“La Valse,” Choreographic Poem

STEINWAY PIANO

CONCERTO FOR ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, on January 20, 1894; living at Belmont, Mass.

THIS piece is a "concerto" in the 18th-century sense. It is not written to display the virtuosity of any single instrument.


The first movement is in sectional form, built upon two themes. As in the old concerti grossi and in the Brandenburg Concerti of Bach, there is an alternation of tutti and concertante in the instrumental grouping. The instruments used in the concertante, however, vary throughout the movement. After the statement of the first theme by the strings in A minor, there is a concertante group of oboe, English horn, and bassoon. A development through various instruments leads to the second theme (C major) stated by trumpet, horn, and trombone concertante, with staccato accompaniment in the pianoforte; the wood wind takes up the theme and leads back to the initial theme, which in turn is developed; this time the concertante instruments are a solo string quartet (A minor). The second theme returns in the basses and violoncellos (in a distant key), and is taken up in imitation by the rest of the orchestra. The first theme returns, played by the brass choir and finally the whole orchestra.

The second movement (in D) is in the mood of a scherzo. The movement opens with continuous rapid passages in the strings (*pianissimo*) to an ostinato staccato rhythm in the bass (pianoforte, bassoon, timpani). There is a melody for the English horn in its high register. These ideas are developed, and with a gradual crescendo lead to a short middle section in which the original English horn theme is played by the solo violoncello, accompanied by the bass clarinet and pianoforte with a pedal point in the remaining violoncellos. An imitative development in the wood wind leads to a recapitulation of the first section in retrograde, followed by a short coda.

The third movement (in A) derives formally from the passacaglia. The theme, *adagio*, is presented by the bass tuba and varied by the brass section. The next variation, also *adagio*, is given to the flute, with obbligato for bassoon and English horn over a moving background of clarinets and flutes. Next there is a fugato of the theme by the strings (*allegro moderato*), combined with an ostinato of the theme in the bass, *pizzicato*. An episode follows, the theme being stated by the wood wind with a melodic development in the basses. The theme in stretto is given to the bassoons and horn, with a pedal point in the strings. There is next a version of the theme in canon, with violin passages in triplet rhythm set against brass chords which

outline the theme. This is developed and built up to a climax introducing a canonic development of the theme in the wood winds, *crescendo*. The theme returns in its original form in the bass, with triplet figures continuing in the strings and wood wind. It is then given to the brass and finally to the full orchestra.

The Concerto is written for these instruments: three flutes, two oboes, English horn, two clarinets, bass-clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, snare-drum, bass-drum, triangle, wood-block, tambourine, cymbals, glockenspiel, pianoforte, strings.



“Walter Piston owes his patronymic to his grandfather, Pistone, an Italian by birth. The final ‘e’ fell off when Pistone came to America; he married an American woman, and his son, Walter Piston’s father, married an American.” Thus Nicholas Slonimsky, in his article on Piston in “American Composers on American Music.” The same writer fits this composer into the American scheme: “Among American composers, Walter Piston appears as a builder of a future academic style, taking his definition without any derogatory implications. There are composers who draw on folklore, and there are composers who seek new colors, new rhythms, and new harmonies.

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By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

THERE are those who attribute to Clara Schumann the direct inspiration of the Symphony in B-flat, for it was at the end of the first winter of their marriage, on the threshold of spring, that Schumann composed it. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coincided with his engagement and marriage to his Clara on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever stubbornly opposed a more ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightly. There were a hun-

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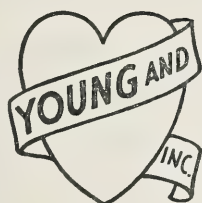
dred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

While it is beyond doubt that Robert's bride gave a new impulse and purpose to his imagination, it is also true that his sudden plunge into the orchestral field was the realization of an intention long delayed. Confiding his intimate thoughts to his piano, he was often restive for a more expansive medium. In 1839 he wrote to Heinrich Dorn: "I often feel tempted to crush my piano; it's too narrow for my thoughts. I really have very little practice in orchestral music now; still, I hope to master it." Schumann may have been awed at the symphonic past. He seems to have felt, as Brahms did later, that after Beethoven's mighty Ninth, the addition of another symphony to the world would be almost an act of presumption. There must also have been a mute reproach in the symphonies of his friend Mendelssohn, works whose irreproachable form and clarity of coloring he must have envied. Schubert, too, must have been in his thoughts when he wrote his First Symphony, for it was only two years before that Schubert's great C major Symphony, Schumann's proud discovery, had been brought out by Mendelssohn at Leipzig. Schumann then wrote to his friend Becker: "I heard parts of Franz Schubert's Symphony at rehearsal today, and it realized all the ideals of my life. It is the greatest achievement in instrumental music since Beethoven, not excepting even Spohr and Mendelssohn. . . . It has made me tingle to be at work on a symphony, too, and I believe something will come of it, once I am married to Clara." And to Clara at the same time: "Oh, Clara, I have been in Paradise today! They played at the rehearsal a symphony of Franz Schubert. How I wish you had been there, for I cannot describe it to you. The instruments all sing like remarkably intelligent human voices, and the scoring is worthy of Beethoven. Then the length, the divine length of it! It is a whole four-volume novel, longer than the choral symphony. I was supremely happy, and had nothing left to wish for, except that you were my wife and that I could write such symphonies myself."

Schumann, on the verge of marriage, realized that his wife to be was a far more famous person than himself. As a pianist she appeared before men and kings, and was ecstatically applauded on all sides. Robert was known as an editor and critic of challenging dis-

cernment who had composed some fantastic piano pieces in the Jean Paul and Hoffmann vein. To give Clara a name officially worthy of her own, he sought and obtained, not without some humiliation to himself, a doctor's degree from the University of Jena.* His letters to his fiancée, when at last their wedding was a certain prospect, ring with a fresh confidence: "You will be amazed to see the quantity of work I have finished in this short time," he wrote to his beloved on May 31, 1840, between the songs that were coming so easily from his heart and pen: "There is only the copying left to do. But it is high time I stopped, and I cannot. . . . Composing is making me forget how to write or think; my letters prove it. Oh, why did I not realize earlier that music was my sole vocation? You say in your last letter that you want me to fill my right place in the world. Don't be too ambitious for me. I want no better place than a seat at the piano with you close by. You will never be a *Kapellmeisterin* as long as you live, but in ourselves we shall be a match for any *Kapellmeister* and his wife! . . . How little I thought when I published Opus 1 that I should even reach Op. 22! Well, it is not so bad a record for eight years. I will

* He wrote modestly to Keferstein, in giving his qualifications for the title: "As a composer, I may have pursued an original course; but it is hard to speak of the soul's secrets."



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do as much again, and then die.* I sometimes feel I am striking quite new paths in music." Clara Schumann sheltered her modest and sensitive husband from the world, encouraged and strove to understand his every effort in composition, brought it before the public whenever occasion offered.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17-23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the

* The years of Schumann's married life doubled, but hardly trebled this period. It was in 1854 that the darkness of mental collapse descended upon him. Yet in those productive fourteen years his opus numbers reached 148.

orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."

Clara wrote to her friend Emilie List: ". . . My husband's Symphony was a victory over all cabals and intrigues. I never heard a symphony received with such applause. Mendelssohn conducted it, and throughout the concert was most charming, his eyes beamed with the greatest happiness. . . ." Yet Dörffel reports that while the success was marked, and served to put its composer definitely before the musical world, many features of the new work were found puzzling, nor were the players themselves entirely at home in its performance. It is difficult for hearers almost a century later to realize that Schumann was once an enigma to most of his hearers, and the stirring and buoyant message of his "Spring" Symphony was found radical and baffling; an impression which was hardly clarified by the muddled performances it must have had in early hands. The critics of the first London performance (Philharmonic concert, June 5, 1854) found it "incoherent, and thoroughly uninteresting," a fore-warning of musical "epilepsy" in Germany, a music of "eccentricity and pretension," of "the charlatan's familiar tricks." One of them dubbed the symphony as belonging to the "broken crockery school." In Paris it fared far better; but Vienna, where Schumann, conducting it in 1847, was still referred to as Clara Wieck's husband, condescended to Schumann, not awakening to the beauties of his art until the early sixties. The first New York performance was given by the Philharmonic Society, Theodore Eisfeld conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, conductor.



TROIS POÈMES JUIFS (DANSE, RITE, CORTÈGE FUNÈBRE)

By ERNEST BLOCH

Born at Geneva, Switzerland, on July 24, 1880

THE music of Ernest Bloch was first heard at these concerts when the composer conducted his "Three Jewish Poems" on March 23, 1917. The suite, written in 1913, then had its first performance. It has since been performed by the Boston Symphony Orchestra, April 14, 1926, and November 18, 1927.

Mr. Bloch's statement of his purposes, as contributed to the programme book when the music was first played, is of renewed interest in more recent years, for he no longer composes with thoughts focused upon his racial origins. Such works as the Concerto Grosso and "America," while still pre-eminently the expression of an individual, have taken outward shape from the sounds and sights of the country he has made his home.

He wrote as follows about his "Poems" in 1917:

"It is not my purpose, not my desire, to attempt a 'reconstitution' of Jewish music, or to base my work on melodies more or less authentic. I am not an archæologist. I hold it of first importance to write good, genuine music, *my* music. It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible: the freshness and naiveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew's savage love of justice; the despair of the Preacher in Jerusalem; the sorrow and the immensity of the Book of Job; the sensuality of the Song of Songs.

"All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music: the venerable emotion of the race that slumbers 'way down in our soul.

"The 'Jewish Poems' are the first work of a cycle. I do not wish that one should judge my whole personality by this fragment, this first attempt, which does not contain it. The 'Psalms,' 'Schelomo,' 'Israel' are more representative, because they come from the passion and the violence that I believe to be the characteristics of my nature. In the 'Jewish Poems' I have wished in some way to try a new speech, the color of which should serve my future expression. There is in them a certain restraint; I hold myself back; my orchestration is also guarded. The 'Poems' are the first work of a new period; they consequently have not the maturity of the 'Psalms' or of 'Israel.'

"It is not easy for me to make a programme for the 'Poems.' Music is not translated by words. The titles, it seems to me, should sufficiently inform the hearer.

"I. DANSE. This music is all in the coloring; coloring rather sombre, mystical, languorous.

"II. RITE. This movement is more emotional; but there is something solemn and distant, as the ceremonies of a cult.

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"LA VALSE," A CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury, near Paris

IT was in 1920 that Ravel completed his "*poème choréographique*," based upon measures which one of the Strausses might have written, but overladen with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent. The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920.* It was published in 1921.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

The dedication is to Misia Sert, the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe*. The score of "La Valse" calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, timpani, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, triangle, crotales,† two harps, and strings.

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

* The first performance by the Boston Symphony Orchestra was January 13, 1922, Pierre Monteux, conductor. The most recent performance in the regular series was February 16, 1934.

† Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint and neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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FIFTY-FIFTH SEASON, 1935-1936

Boston Symphony Orchestra

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Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Fourth Concert

FRIDAY EVENING, *March 13*

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

FOURTH CONCERT

FRIDAY EVENING, MARCH 13

Programme

BRUCKNER.....Symphony in E major, No. 7

- I. Allegro moderato
- II. Adagio: Sehr feierlich und langsam
- III. Scherzo: Allegro. Trio: Etwas langsamer
- IV. Finale: Bewegt, doch nicht schnell

INTERMISSION

SCHUMANNConcerto for Pianoforte in A minor, *Op. 54*

- I. Allegro affetuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

RAVEL.....Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

SOLOIST

MYRA HESS

STEINWAY PIANO

SYMPHONY NO. 7 IN E MAJOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824; died at Vienna,
October 11, 1896

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught at Vienna under the shadow of virtual banishment from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?'"

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most significant symphonic work since 1827." An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit

that the composer was "called to the stage four or five times after each section of the symphony," but he held out against the music with the stubbornness of a Beckmesser, finding it "merely bombastic, sickly, and destructive."

The Seventh Symphony was composed in the years 1882 and 1883; dedicated "To his Majesty, King Ludwig II of Bavaria, in deepest reverence." On Wagner's death, February 13, 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October, 1882. The biographers refer to this as the *adagio* of "premonition," and indeed Bruckner welcomed the connection between this poignant movement and the memory of the "great Master." He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *adagio*: "Funeral music for tubas and horns" and "Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! — Kindly do not forget the *fff* at the end of the Dirge."

The orchestra required consists of the usual wood winds in twos, in the brass, four Wagnerian tubas and one bass tuba are used, in addition to the customary horns and trumpets.

Through his life the sensitive Bruckner withstood much buffeting, particularly at the hands of the Wagner-haters, to whom his artistic creed was as a burning provocation. Through his long neglect

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Edited and annotated by

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and poverty (he was always miserably paid, even at the Vienna Conservatory), and alike in the brief fame of his last years, Bruckner remained unchanged — a simple-minded peasant, always retaining his curious north-Austrian dialect; an “original,” regarded as somewhat crazy by his fellow townsmen at Linz or Ansfelden. He was awkward, effusive, quickly overcome by emotion, a rather ridiculous figure, and an easy subject for derision as he came out to take his bows. A description of him in his later years is given by Gabriel Engel*: “He was a little above the average in height; but an inclination to corpulency made him appear shorter. His physiognomy, huge-nosed and smooth-shaven, as he was, was that of a Roman emperor; but from his blue eyes beamed only kindness and childish faith. He wore unusually wide white collars, in order to leave his neck perfectly free; and his black loose-hanging clothes were obviously intended to be, above all, comfortable. He had even left instructions for a roomy coffin. The only thing about his attire suggestive of the artist was the loosely arranged bow-tie he always wore. About the fit and shape of his shoes he was, according to his shoemaker, more particular than the most exactly elegant member of the fair sex. As he would hurry along the street swinging a soft black hat, which he hardly ever put on, a colored handkerchief could always be seen protruding from his coat-pocket.”

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He was abject and humble (sometimes distressingly so) before his God, his sovereign, or Richard Wagner, the "Master of Masters." After the first performance of "Parsifal," he knelt down before its composer, and, pressing the hands of the great man to his lips, murmured: "O master, I worship you!" "Be calm, Bruckner," said Wagner, and left him with a kindly "Good-night." Even Bruckner's dedications contribute to his portrait. The Third Symphony was inscribed "To Meister Richard Wagner, in deepest reverence," the Seventh to the King of Bavaria, the Eighth to "His Imperial and Royal Apostolic Majesty Francis Joseph I, Emperor of Austria." The Ninth, it was rumored, he intended to dedicate to his God. Bruckner's religion and his music were as one. He was a devout Catholic, grew up amid church services, and his first compositions were masses and a requiem. When he devoted himself to symphonies, his emotion and serious intent did not fundamentally change. If the scherzos have something of the *Volksweise* in them, the famous slow movements are a religion in themselves and reveal increasingly the mystic and seer, the expansive dreamer. Taking his cue from Beethoven, he made his first movements and his finales a field for conflict and for aspiration, and these concepts he developed ever more mightily, even to his old age.



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By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

MORE than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna, in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have gotten very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a "*Phantasie* in A minor," which he was later to use as the first movement of his published Concerto. Apparently he moved only by stages toward the full, three-movement form. The "*Phantasie*" was composed between May and September, and must have been somewhat crowded in the composer's imagination between the abundant musical images which occupied him in that year. The First Symphony in B-flat preceded, and the Symphony in D minor (in its first version) followed it, not to speak of smaller orchestral works. When the First Symphony was tried over in rehearsal by the Gewandhaus orchestra (August 13), Clara took the occasion to play through the new "*Phantasie*" with the orchestra as well. Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it "magnificent." She wrote in her diary: "Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skilfully interwoven with the orchestra — it is impossible to think of one without the other." The publishers were not of this mind, and rejected the proffered manuscript.

In 1845, while the pair were at Dresden, Schumann made a concerto out of his "Concert Allegro," as he had intended to call it, by adding an Intermezzo and Finale. It was from May to July that he wrote the additional movements. "Robert has added a beautiful last movement to his *Phantasie* in A minor," wrote Clara in her diary on June 27, "so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him." And on July 31: "Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the Orchestra."

The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand

Hiller, to whom the score was dedicated, at Dresden, December 4, 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day, 1846 — Mendelssohn conducting. All did not go well at this performance. Mendelssohn and his orchestra had much trouble with the "puzzling rhythm" in the last movement, an incident which must be read with some astonishment in this present century of rhythmic complexity. When the Concerto was performed by Clara at Vienna just a year later (January 1, 1847) Schumann conducted, and again things did not go so well. Hanslick wrote: "The attendance was very moderate, the applause cool, and apparently expended on Clara alone. The piano concerto and the symphony found but slight approbation." Schumann's conducting, from most contemporary reports, was hardly of the sort to illuminate even his own music. Joachim, Schumann's loyal friend, has told several instances of his incapacity to more than beat the measure. He had an altercation with a drummer, at a rehearsal of his concerto, and when the drummer resented his reproach about a mistake in the count, he was angry, and said: "That is impertinent." This was the usual end of any attempt to straighten out a difficulty. Once when he could not manage the entrance of the horns at the proper place, he turned around helplessly to Joachim at the first desk and said, "They don't come in!" Opening the score of one of his own symphonies, he stood with baton raised, not knowing how to start the orchestra. Joachim, who was concert master, gave the proper signal to the players, and Schumann followed on with a smile of relief.

In creative matters at least, Schumann knew his own mind, and kept to his steadfast purpose. When he made a youthful attempt at a concerto in 1839, he wrote to Clara: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos — I must plan something else." Schumann never abandoned this early concept of what a concerto should be. Clara learned much from him, and her first lesson was that she must not expect from her husband piano music "for virtuosos." After their marriage, shallow display pieces of the period began to disappear from her programmes, and Bach, Beethoven, Mendelssohn (and of course Schumann) took their place. Just before Robert completed his concerto she began to study a concerto of Henselt. While she might have taken it up eagerly a few years earlier, she now found it a sterile attempt at "brilliance" which succeeded only in being "laborious, far-fetched, and patched together." She also wrote, "There is not a single beautiful, fresh motive in it," missing qualities her husband had trained her to look for, and with which his genius abundantly provided her.

Schumann was indeed true to his best style in this concerto, taking themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with a straightforward and becoming simplicity. When the melody is given to wood wind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide, is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and *andante* section of the first movement. The brief *intermezzo* (*andantino grazioso*) with its light staccato opening and its charming second theme inseparably associated with the 'cellos that sing it, leads directly into the final rondo (*allegro vivace*), whose brilliance is joyous and exuberant, without a trace of hard glitter.



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MYRA HESS was born at Hampstead, London, the youngest of four children. Her parents gave her the advantage of a thorough training from the time that they observed marked musical tendencies in the child of five. At the age of seven, she was able to pass the test in piano, theory, and sight-reading at Trinity College. For five years following she studied at the Guildhall School of Music. At thirteen, she began her lessons with Tobias Matthay at the Royal Academy of Music. In her own words, "He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into a pianist." Miss Hess was awarded the Gold Medal for pianoforte playing, and was subsequently made successively Associate and Fellow.

She gave her first public pianoforte recital in London, January 25, 1908. She did not make her American début until 1922, when she played in New York, January 17. On February 9 of that year, she appeared with this orchestra in Sanders Theatre, Cambridge, playing the Concerto of Mozart in D minor, K. 466. Miss Hess played Beethoven's Fourth Concerto at the Beethoven Festival which this orchestra gave in Washington, D.C., December 2, 1930. She has played this work, and likewise Schumann's Concerto and the First of Brahms, with the orchestra in Boston.

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By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875

His "*Rapsodie Espagnole*," composed in 1907, was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. He dedicated the work to "*Mon cher Maître, Charles de Bériot*." When it was first performed at the Colonne concerts in Paris, March 15, 1908, the audience demanded a repetition of the *Malagueña*. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it here at a concert of the Boston Orchestral Club on January 26, 1910. The first performance by this orchestra was on November 21, 1914. The composer included it upon his programme when he appeared as guest conductor of this orchestra, January 14, 1928.

Ravel, like other French composers — and certainly with no less distinction — has lent a discerning and acquisitive ear to the charms of the music across the Pyrenees. There is his "*Alborada del Gracioso*" which, as a piano piece, antedates this one; also the early "*Habanera*" from "*Les Sites Auriculaires*," for two pianos, of 1895, which the composer further developed in the third number of his suite. His later "*L'Heure Espagnole*" and "*Bolero*" are well known.

For his "*Rapsodie*," Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps.

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña*, Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score and is an orchestration of the early *Habanera* for two pianofortes. It has a subtilized rhythm

and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale* (*assez animé*, 6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement, and a *fortissimo* close.



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Concert Bulletin of the Fifth Concert

FRIDAY EVENING, *April 3*

with historical and descriptive notes

By JOHN N. BURK

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Dr. SERGE KOUSSEVITZKY, *Conductor*

FIFTH CONCERT

FRIDAY EVENING, APRIL 3

Programme

HILL Sinfonietta for String Orchestra, *Op. 40a*

- I. Allegro giocoso
- II. Moderato e risoluto
- III. Scherzo: Allegro vivace
- IV. Allegro deciso

(*First Performance*)

BACH Chaconne for Violin unaccompanied
(transcribed for orchestra by Alfredo Casella)

INTERMISSION

BRAHMS Symphony No. 1 in C minor, *Op. 68*

- I. Un poco sostenuto; Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio: Allegro non troppo, ma con brio

SINFONIETTA FOR STRING ORCHESTRA, *Op.* 40a

By EDWARD BURLINGAME HILL

Born in Cambridge, Mass., September 9, 1872

THIS Sinfonietta is a transcription for string orchestra of the String Quartet, *Op.* 40, which Mr. Hill composed between July and September, 1935, and dedicated to Yves Chardon and the Chardon Quartet. The quartet was performed by this group for the first time at Paine Hall, Cambridge, January 23 of the present year. The orchestral version was made at the suggestion of Dr. Koussevitzky. The four movements of the work follow the orthodox form.

Mr. Hill's father was professor of chemistry at Harvard, and his grandfather was president of the University. Like them, he has been connected with Harvard College for a number of years, as professor in the music department. Of his works, the following have been played by this orchestra:

"The Parting of Lancelot and Guinevere," Symphonic Poem.

"Stevensoniana" (First Suite).

"Stevensoniana" (Second Suite).

"The Fall of the House of Usher," Poem.

Waltzes for Orchestra.

Scherzo for Two Pianos and Orchestra.

"Lilacs," Poem for Orchestra.

Symphony in B-flat major, No. 1.

Symphony in C major, No. 2.

Sinfonietta, in one movement.

An Ode (Poem by Robert Hillyer). (Composed for the Fiftieth Anniversary of the Orchestra.)

Concertino for Piano and Orchestra.

Mr. Hill has also written a sonata for clarinet (or violin), and piano; Jazz Study for two pianos; "Nuns of the Perpetual Adoration," for women's voices and orchestra.



CHACONNE, FROM THE SECOND SUITE (PARTITA) FOR VIOLIN
UNACCOMPANIED

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig, July 28, 1750

ARRANGED FOR ORCHESTRA by Alfredo Casella

Born in Turin, Italy, July 25, 1883

IT was a way with Bach to follow with docility some superficial custom of musical formalism, and, seized by his subject, to expand it prodigiously, as if his imagination, taking flight, had quite forgotten its modest starting point. The French composers, whom he carefully studied, would often include a chaconne (or passacaglia) in their instrumental suites. They were light and elegant pieces, approaching the rondo. Bach, writing his second suite in D minor for violin unaccompanied, added to its four complete movements a chaconne, as a sort of appendage. Upon the four meagre strings of the violin, he erected a structure of almost terrifying grandeur, exceeding in length the preceding movements combined. "The spirit of the master," wrote Phillip Spitta, "urges the instrument to incredible utterance; at the end of the major section it sounds like an

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organ, and sometimes a whole band of violins might seem to be playing. This chaconne is a triumph of spirit over matter such as even he never repeated in a more brilliant manner." Many have been the transcriptions of the Chaconne to a fuller instrumentation and sonority. Schumann and Mendelssohn had the temerity to add a piano accompaniment to Bach's violin solo. There have been orchestral versions, of which that by Joachim Raff was performed by this orchestra under Wilhelm Gericke, April 26, 1889, and again in 1899.

The most recent transcription has been made by Alfredo Casella. The score is dedicated to Dr. Koussevitzky and this orchestra; it is dated Siena, September, 1935. The work was performed in Turin, December 14, 1935; performances in Rome and Naples followed. Mr. Casella has scored the work for wood winds in threes (with piccolo, English horn and E-flat clarinet); the usual brass, timpani, and strings. An organ is introduced in the last pages. Mr. Casella has written a preface to his score, which is here translated:

Everyone knows — and surely it need hardly be stressed here — the musical splendor of the "Chaconne," its nobility, its melodic wealth, its miraculous balance and sublimity of expression. Nevertheless, such is the disproportion between the natural resource of the violin limited by its four strings, and the amplitude of the piece in sonority and polyphony, its orchestral implications, that its performance — save



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The present orchestral version of this monumental masterpiece is not intended in the slightest degree to resemble the "Chaconne" as Bach might have scored it if he had written the piece for his own orchestra. This transcription interprets with the technical means of today, and with the modern orchestra, what there may be of aggressive life and actuality in the music which is pre-eminently free from the corrosive influence of the centuries. I have tried to preserve and even to intensify by means of contemporaneous instrumentation two elements in the music — the Spanish atmosphere, reserved, grandiose, baroque, as Bach conceived it (the Andalusian origin of the dance is not patent until the harmonic progressions in the final part); also, its inherent strain of violin virtuosity, which indeed cannot be extended to the entire instrumentation. As for the contrapuntal material which I have superimposed upon Bach's score, I must say that it already existed in a latent state in the original. It is characteristic of the music of Bach that it never exhausts its own polyphonic possibilities. Hence, I have acted according to a familiarity with the subject which dates from my infancy and which enables me with assurance to read between the lines of any Bach fragment.

While obliged to confess that the celebrated piano transcription of Busoni does not win my unconditional admiration, and that I have been obliged in many respects to take a conception different from his, at the same time I believe it indispensable to adopt the repetition in the lower octave of the first four measures in the tenth variation, as elsewhere it has been necessary to add two measures before the final reprise of the theme.

As for any who may consider these and other liberties excessive, I should like to remind them of the musical usage in the time of Bach himself, and above all the surprising impartiality with which he transcribed continually. I firmly believe that my apparent audacities in transcription will indeed seem of small consequence beside those used by Bach in his organ transcription of the Concerto Grosso in D minor of Vivaldi.



SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."



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ANNOUNCEMENT

THE second annual meeting of the Society of Friends of the Boston Symphony Orchestra will be held in Symphony Hall on Wednesday, April 8, 1936, at four o'clock in the afternoon. Dr. Koussevitzky and the Orchestra have offered to play a special program, and Mr. Olin Downes, the distinguished music editor of the *New York Times*, has accepted an invitation to attend the meeting as guest. He will speak about the Orchestra and pay tribute to the memory of the late Philip Hale.

Admission to this meeting will be by ticket only, and tickets will be seasonably mailed to all who have enrolled as members of the Association for the current year.

EDWARD A. TAFT,
*Chairman of Friends of the
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To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high.

* British Broadcasting Corporation Orchestra programme notes.

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But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the “clashing dissonances of the first introduction.” Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

It is possible to imagine how the skeptics at a performance would have been irritated by the pointed applause of the Brahms clique, the domineering air of the openly-partisan conductor, and would have been only too ready to find the music “harsh,” “abrupt,” or “muddy.” Any composer would be suspect who must rely upon such a pompous bag of wind as Edward Hanslick for his official critical spokesman in Vienna, and this defender of the faith often obscured the issue by grudging his praise of a new work.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, “morbid,” “strained,” “unnatural,” “coldly elaborated,” “depressing and unedifying,” Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Controversy has fastened upon certain portions of the symphony,

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and continued with more persistence than general enlightenment. In answer to those early critics who found the opening pages too meaty, too concentrated and close-worked for their taste, John Fuller-Maitland, in his book of 1911, draws a plausible comparison with Robert Browning: "The case is almost a parallel to certain poems of Browning; the thoughts are so weighty, the reasoning, as it may be called, so close, that the ordinary means of expression are inadequate to convey the whole of what is in the creator's mind, and a feeling of strain is undoubtedly caused at certain moments. But to try to rescore such a movement as this with the sacrifice of none of its meaning, is as hopeless a task as to rewrite *Sordello* in sentences that a child should understand."

Of the long melody for horn solo in the last movement, Kalbeck found a suggestion of an Alpine horn, an echo of Brahms' blissful mountain climbing days. Philip Hale adds another version: "There has lately been an attempt to prove that Brahms had in mind the solemn notes of 'Big Ben.' in London. Brahms never was in London, but a friend told him about 'Big Ben,' and gave him the notation!" Let us turn to the genuinely English report on this subject of D. Millar Craig. His countrymen, who took Brahms to their hearts from the start, first heard the symphony in March, 1877. "Through the interest of Sir Charles Stanford, Joachim sent the score and parts, still in manuscript, to the Cambridge University Musical Society, which had the honor of

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Performed at These Concerts

DURING THE SEASON 1935-1936

BACH	Chaconne for Violin, unaccompanied (Transcribed for Orchestra by Alfredo Casella)	V April 3
BEETHOVEN	Overture to Goethe's "Egmont," <i>Op.</i> 84 Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, <i>Op.</i> 125	I November 22 I November 22
BLOCH	Three Jewish Poems	III February 13
BRAHMS	Symphony No. 1 in C minor	V April 3
BRUCKNER	Symphony in E major, No. 7	IV March 13
HILL	Sinfonietta for String Orchestra, <i>Op.</i> 40a	V April 3
PISTON	Concerto for Orchestra	III February 13
RACHMANINOFF	Symphony in E minor, No. 2, <i>Op.</i> 27	II January 10
RAVEL	Rapsodie Espagnole "La Valse," Choreographic Poem	IV March 13 III February 13
ROUSSEL	Symphony No. 4, <i>Op.</i> 53	II January 10
SIBELIUS	"Pohjola's Daughter," Symphonic Fantasia, <i>Op.</i> 49	II January 10
SCHUMANN	Concerto for Pianoforte in A minor, 54 (Soloist: MYRA HESS) Symphony in B-flat, No. 1, <i>Op.</i> 38	IV March 13 III February 13

playing the symphony for the first time in this country. The work was hailed with special delight by Cambridge, not only for its own splendid sake but because of a rather striking coincidence. The horn passage near the beginning of the last movement uses the notes of the chimes familiar to all Cambridge as 'The Cambridge Quarters,' and the University hailed that as a particularly happy omen for the first performance of the work there."

Still more ink has been expended on a similarity admitted even by Florence May between the expansive and joyous C major melody sung by the strings in the Finale, and the theme of the Hymn to Joy in Beethoven's Ninth. The enemy of course raised the cry of "plagiarism." But a close comparison of the two themes shows them quite different in contour. Each has a diatonic, Volkslied character, and each is introduced with a sudden radiant emergence. The true resemblance between the two composers might rather lie in this, that here, as patently as anywhere, Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naïvely simple that, shorn of its associations, it would be about as significant as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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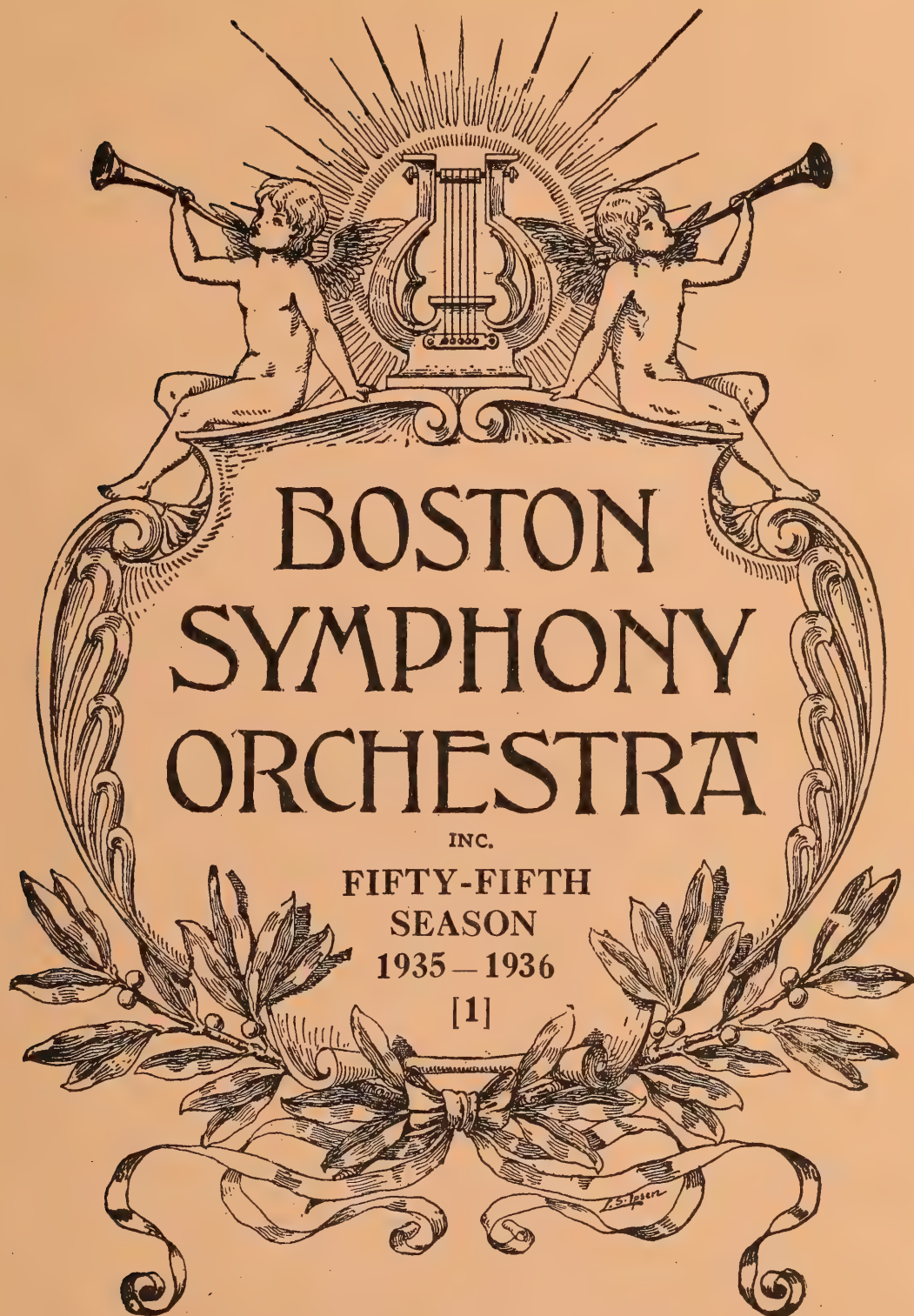
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No less fitting than Bela Pratt's bust of Major Higginson, long familiar to frequenters of our concerts, is this commemoration of one of whom it can so truly be said that "with faith and understanding he carried on the ideal of his kinsman the founder." In the person of Judge Cabot the present of the Orchestra stands linked with the past, and with the future.

FIFTY-FIFTH SEASON, 1935-1936

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Concert Bulletin of the First Concert

THURSDAY EVENING, *October 17*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

THURSDAY EVENING, OCTOBER 17

Programme

MOZART Symphony in E-flat major (Koechel No. 543)

I. Adagio; Allegro

II. Andante

III. Menuetto; Trio

IV. Finale: Allegro

DUKAS "La Péri," Danced Poem
(1865-1935)

INTERMISSION

SIBELIUS Symphony No. 2, in D major, *Op.* 43

I. Allegretto

II. Tempo andante, ma rubato

III. Vivacissimo; Lento e suave

IV. Finale: Allegro moderato

SYMPHONY IN E-FLAT MAJOR (K. 543)*

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE careful catalogue which Mozart kept of his works shows, for the summer of 1788, an industrious crop of pot-boilers — arias, terzets, piano sonatas “for beginners,” a march — various pieces written by order of a patron, or to favor some singer or player. Between these there are also listed:

June 26 — Symphony in E-flat major

July 25 — Symphony in G minor

August 10 — Symphony in C major

How clearly Mozart realized that within about six weeks he had three times touched the highest point of his instrumental writing, three times fixed within the formal symphonic periods the precious distillation of his inmost heart — this we cannot know, for he did not so much as mention them in any record that has come down to us. They were intended, ostensibly, for some concerts which never came to pass; but one likes to believe that the composer’s true intent was mingled with musical phantasy far past all thought of commissions or creditors. The greatest music must, by its nature, be oblivious of time and occasion, have its full spread of wing, and take its flight entirely to the personal prompting of its maker.

Mozart must have appeared to his acquaintances in the summer of 1788 a figure quite incongruous to any such sublimities — “a small, homely, nervous man,” writes Marcia Davenport with inescapable deduction, “worrying about his debts in a shabby, suburban garden.” And comparing this picture with his music — the very apex of his genius — the writer can well wonder at “the workings of the infinite.” Musical Vienna in 1788 (and long afterwards) was probably unconscious of incongruities. The three great symphonies (destined to be his last) were closed secrets to the public who beheld a famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of “Don Giovanni” in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony

* Last performed at these concerts March 9, 1934.

the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. Celebrated for his operas, much sought as virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins, "at all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here

* Koechel lists only one other symphony by Mozart in a minor key—the early symphony in G minor, No. 183 (1773).

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than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his busy ten days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."



Posterity can more easily agree with Otto Jahn's characterization of the E-flat symphony as a "triumph of euphony — full of charm," and the "Jupiter" as "striking in dignity and solemnity," than his description of the G minor as "full of passion" — of "sorrow and complaining." Early commentators seem to have found a far greater divergence of mood in the symphonies of Mozart than our present world. Nägeli soberly and earnestly reproached Mozart with an excess of "*cantabilität*." "He cannot be termed a correct composer of instrumental music, for he mingled and confounded '*cantabilität*' with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, causing it rather to retrograde than to advance, and exercising a very powerful influence over it."

Spokesmen of the later time when romance unabashed was the fashion extolled this very quality. E. T. A. Hoffmann called this symphony the "swan song" of Mozart's youth. "Love and melancholy breathe forth in purest spirit tones; we feel ourselves drawn with inexpressible longing towards the forms which beckon as the clouds to another sphere." Wagner's more factual imagination seems to acknowledge Mozart as a primary source of his own emotional art: "The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the


irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."

Wagner also discerned a "marked relationship" between this symphony and the Seventh of Beethoven. "In both," he wrote, "the clear human consciousness of an existence meant for rejoicing is beautifully transfigured by the presage of a higher world beyond. The only distinction I would make is that in Mozart's music the language of the heart is shaped to graceful longing, whereas in Beethoven's conception this longing reaches out a bolder hand to seize the Infinite. In Mozart's symphony the fullness of feeling predominates, in Beethoven's the manly consciousness of strength."



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VI
VII
Viola
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“LA PÉRI: POÈME DANSE”

By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there, May 17, 1935

FOR the dancer Mlle. Trouhanova, in 1910, Paul Dukas composed a “danced poem” of a Persian monarch in quest of the flower of immortality, which at length he forfeits for the more ephemeral charms of the peri who holds it. The piece was performed at the Châtelet in April, 1912, with the dancer for whom it was written.*

The self-castigating Dukas looked upon this as a commissioned piece and was even once on the point of destroying it, according to the testimony of his friend, Henry Prunières.† For the twenty-five years that remained of his life, the composer gave not another sizable work to the world — this despite the fact the composer was alert and industrious to the end.

Says M. Prunières of “*La Péri*”: “It is not a ballet, but a symphonic poem. The music creates around the mime an atmosphere of voluptuous languor. The conclusion, which expresses the distress of the Hero in the face of Night and Death, who surround him, is profoundly moving.”

The following story of “*La Péri*” was related in the programme of the initial Châtelet performance:

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth where sea and clouds are one.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferid.

* It was revived at the Opéra in 1921, with Anna Pavlova as the Peri, and Stowitts the Iskender. When Mlle. Trouhanova yielded her exclusive rights, the piece was first heard in concert form at a Lamoureux concert, November 23, 1913. The first performance in concert in the United States was by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at San Francisco, on January 7, 1916. There were performances by the Boston Symphony Orchestra, October 25, 1918; October 12, 1923; February 13, 1925; January 27, 1928.

† See page 10.

In his heart he coveted her.

So that the Peri knew the thought of the King, for in the right hand of Iskender the lotus grew purple and became as the face of longing.

Thus the Servant of the Pure knew that this flower of life was not for him. To recover it, she darted forward like a bee.

While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

But the Peri danced the dance of the Peris, always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Peri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

The score calls for these instruments: three flutes (and piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettle-drums, side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and strings.

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FAREWELL TO PAUL DUKAS

By HENRY PRUNIÈRES

WHAT a delightful person was this great musician! I recall with emotion the memory of conversations when, in his work-room on the Rue Singer, with windows opening over shaded gardens, he would turn back to the years of his youth, speaking to me of Debussy and Albeniz. "They were so nice," he would say — "they were artists those two!" And he dwelt upon the artistic probity of Debussy, who preferred to eat less and live in discomfort rather than to give to the world a work like the opera "*Rodrigue et Chimène*" which did not satisfy him, but would have helped him out of embarrassment.

What was most striking in Dukas was his horror of attaching importance to himself. We know the part he played in the formative development of the two greatest masters of the Spanish school: Albeniz and Manuel de Falla. The latter has never missed a chance to recall how precious the advice of Dukas had been to him, and how it had helped him to find himself during his stay in Paris. Dukas was annoyed when these things were repeated to him. "No, that is absurd — he came to see me, we joked and that is all." And he would begin to praise de Falla, that born artist, so noble, so proud, so generous, or his beloved Albeniz whom he remembered with such a glow of tenderness. Time passed quickly listening to him. I can still see him striding across his studio, stopping, starting, opening a score to exemplify his point, or sitting at the piano to strike some chords, then resuming his promenade — always with a cigarette in his lips, a gleam in his eye, and a mocking smile at the corner of his mouth under the ruddy moustache. His words were charming, always carefully chosen. And what radiant good will! How his face lighted when he spoke of his pupils! He was never the proud and disdainful master of his youthful contingent. He took them seriously and never ceased wondering at their abilities. "You know," he would say to me, "they are extraordinarily gifted. You never know what they will do, but they have an astonishing sense of harmony, of the orchestra, and how they play the piano! They transpose anything at sight from the score! In my time at the Conservatory, there was no such musicianship — It is surprising, I assure you." And he would speak to me with enthusiasm of some of his pupils who were now really beginning to produce.

What was most surprising with him was the unusual and fortunate mixture of satiric wit and good faith. It would have been hard to find a finer spirit, more deeply idealistic, more bent upon rendering service. At the same time he judged people at a glance; with indulgence certainly, but without missing any of their little traits, their weaknesses,

their ridiculous sides. His critical sense was keen, and unfortunately he applied it first of all against himself and his own work.

He seemed to have been relatively satisfied with his "*Ariane et Barbe-Bleue*," but since 1907 he no more than consented to tolerate some commissioned productions, and to these he attached no importance. No one has seen the great symphonic works over which he has labored for years at a time.

The case of Paul Dukas is unique. Foolhardiness, sickness or some grave infirmity have at times hindered an artist from continuing his work, but Paul Dukas has enjoyed until the age of 70 an excellent health. His mental function has never given the slightest sign of lessening. He appeared in his conversations as alert, as discerning, as deep as he had ever been, but certainly an aversion overtook him at about the age of 42, not against writing music, for he never ceased to produce it, but against delivering it to the public. The only works which he has consented to have printed since "*Ariane et Barbe-Bleue*" are pieces which seemed insignificant to him: the ballet "*La Péri*," which he was on the point of burning up; "*La Plainte au loin du Faune*," which I forcibly took from him in 1920 for the tomb of his dear friend, Debussy; the superb melody which I induced him to write in homage to Ronsard. I must say that I am very proud of having extracted from him the last pieces which he committed to the world. The work was completed — he was copying it and I could come the next day to get it. When I returned — a change of scene. It wasn't going very well. He had to begin over again — and I am still wondering how I was able to obtain these pieces while Durand is still waiting for the "Violin Sonata" and the "Overture" which were composed for him and repose in the bottom of a drawer beside all the symphonic and chamber works which he has written for the last 30 years.

Dukas loved to say that everything would be destroyed at his death. I can not conceive of such a sacrilege coming to pass. That works should not be given to the printer against his will, that I understand. But let no one destroy blindly these sheets which doubtless include some masterpieces. It is so easy to entrust them to the National Library with an interdiction against copying or publication before 50 years have passed. At that time one can tell whether the works deserve to survive.

I have an entire confidence in the value of these last works. Anyone examining the little pieces which he composed for the *Revue Musicale* will see to what a point his harmonic sense had grown, how melodic and fluid his counterpoint had become. It is impossible that works like his symphony on the "Tempest" of Shakespeare, which I have seen him working upon for so long, should not be worthy of the

author of "*L'Apprenti Sorcier*," the "Sonata," and "*Ariane et Barbe-Bleue*."

I confidently believe that the great soul of Paul Dukas will reveal itself in these unknown works, and I predict for them a fame to which their writer would not dare to have aspired. I place my hope in the intelligent and devoted companion who knew how to surround the existence of the master with a happy and beneficent calm. She can not permit masterpieces to be destroyed.*

This is not the time to fix the importance of the published works of Paul Dukas. The number of his compositions is unbelievably limited. One could make an inventory of them on ten fingers. But there is a compensation in their quality which commands an ardent admiration for Paul Dukas — the Degas of music.

— *La Revue Musicale*, June, 1935.

* At the moment of going to press, I receive from Mme. Paul Dukas a letter which informs me that Dukas himself burned all his unpublished manuscripts a few days before his death!



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Thursday Evening, November 7

at 8 o'clock

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpää, Finland

THE Second Symphony, probably more than any other of Sibelius, has called up verbal images from many writers. Georg Schneevoigt, including the work upon his programme when he conducted the Boston Symphony Orchestra, March 7 and 8, 1924, then told Mr. Hale that as an intimate friend of Sibelius he could vouch for the composer's intention of depicting in this work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary.

Sibelius, in an interview given to Walter Legge in the *London Daily Telegraph* last December, directly contradicts these assertions: "Since Beethoven's time all the so-called symphonies, except Brahms's, have been symphonic poems. In many cases the composers have told us or, at least, indicated the programs they had in mind; in others it is plain that there has been some story or landscape or set of images that the composer has set himself to depict or illustrate.

"That is not my idea of a symphony. My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter. 'Tapiola,' 'Pohjola's Daughter,' 'Lemminkäinen,' 'The Swan of Tuonela,' were suggested to me by our national poetry, but I do not pretend that they are symphonies."

The composer, in the same interview, attributed the allegation of a Tchaikovskyan strain in the first two symphonies to "a wilful overloading of sentimentality" on the part of conductors. "My musical mind and my methods are the very antithesis of Tchaikovsky's. I cannot think, I have never been able to think, the Tchaikovskyan way, and it is the conductors who are to blame if the public thinks

* This symphony, composed in 1901-02, and first performed at Helsingfors on March 8 of 1902, under the composer's direction, had its first performance in this country by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933. It was performed under the direction of Dr. Koussevitzky (as guest) by the Stadtorchester at Helsingfors, September 13, 1935. "Tapiola" and the Seventh Symphony were also played.

it sees in my early works a Tchaikovskyan influence. That I admire Tchaikovsky is true, but I have never written in his style. All I ask of the conductors who play my music is that they should obey my markings implicitly, neither hurrying nor dragging, and to remember that my scoring and my dynamic indications are intentional.”

In a newly published description and analysis of the seven symphonies,* Cecil Gray adds considerably and notably to his book on Sibelius. He says of the Second Symphony: “Written three years after the First, in 1902, it constitutes in many respects a remarkable advance on the latter. While the First Symphony, one may say, is the archetype of the romantic, picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of a dynasty; the Second is the beginning of a new line, containing the germs of great and fruitful developments. In outward appearance the Second Symphony would seem to conform to the traditional four-movement formula of *allegro*, *andante*, *scherzo*, and *finale*, but the internal organization of the movements reveals many important innovations, amounting at times, and particularly in the first movement, to veritable revolution, and to the introduction of an entirely new principle into symphonic form.

“The nature of this innovation can be best described by saying that whereas in the symphony of Sibelius’s immediate predecessors and contemporaries the thematic material generally consists of definite melodic entities which propagate by means of the method called by biologists binary fission, by splitting up and disintegrating into several thematic personalities, each bar of the original organism becoming a theme in the development, in the mature symphonic writing of Sibelius the method is precisely the opposite — namely, he introduces thematic fragments and proceeds to unite them in the development. Instead of presenting definite, clear-cut, melodic personalities in the exposition, taking them to pieces, dissecting and analysing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most nineteenth-century practitioners of symphonic form, Sibelius inverts the process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dissolving and dispersing the material back into its primary constituents in a brief recapitulation. The peculiar strength and attraction of this method of construction consists in the fact that it is the method of nature and of life itself; Sibelius’s most characteristic movements are born, develop, and die, like all living things.”

* Cecil Gray: “Sibelius: the Symphonies” (“The Musical Pilgrim” series, Oxford University Press, 1935).

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Concert Bulletin of the Second Concert

THURSDAY EVENING, *November 7*

with historical and descriptive notes

By JOHN N. BURK

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THURSDAY EVENING, NOVEMBER 7, at 8 o'clock

Programme

BLOCH Concerto Grosso for String Orchestra with Piano Obbligato

Prelude

Dirge

Pastorale and Rustic Dance

Fugue

RESPIGHI "Fontane di Roma" ("Fountains of Rome")
Symphonic Poem

I. The Fountains of Valle Giulia at Dawn

II. The Triton Fountain at Morn

III. The Fountain of Trevi at Midday

IV. The Villa Medici Fountains at Sunset

[*Played without pause*]

INTERMISSION

SHOSTAKOVITCH Symphony No. 1, *Op.* 10

I. Allegretto — allegro non troppo

II. Allegro

III. Lento

IV. Allegro molto

STEINWAY PIANO

CONCERTO GROSSO FOR STRING ORCHESTRA AND PIANO OBBLIGATO

By ERNEST BLOCH

Born in Geneva, Switzerland, July 24, 1880

THE winter of 1924 Bloch spent in Santa Fe, New Mexico. He worked there upon his Concerto Grosso and completed it in Cleveland in the spring following. The score was published in the autumn, and played privately under the composer's direction at the Cleveland Institute of Music, in June, 1925. On August 15, Mr. Bloch again conducted it at the Hollywood Bowl. The work was performed at the Boston Symphony concerts, December 24, 1925.

Mr. Bloch is quoted as saying that in writing this music he remembered dances he had heard as a boy in Switzerland. The concerto is molded upon the orchestral concerto of the eighteenth century. Lawrence Gilman (in the programme notes of the Philadelphia Orchestra) has thus analyzed the movements:

"The Prelude (*allegro energico e pesante*), a movement of drastic energy and condensation, decisively rhythmed, is partly in duple and partly in triple time. It is based on a theme that is stated, after half a dozen bars of heavily accented chords in measures of different time-value, by the piano and strings together.

"The second movement, 'Dirge' (*andante moderato*, 3-4), begins with a grave and simple theme for the strings alone. This is followed by a section in which the strings, doubled by the piano, lament in descending chromatic passages. The time changes from triple to common, and a solo violin, accompanied by divided strings, with arpeggios for the piano, sings a tenderly elegiacal melody that is at first in F-sharp major. A noteworthy feature of this middle section is an example of polytonality in which the 'cellos and double-basses play a melodic figure in the key of B-flat, against an F-sharp major chord sustained by four solo violins and arpeggios for the piano and a viola. This effect is repeated a few measures further on, with the superimposed keys changed to F major for the melody and C-sharp major for the other instruments, leading into a *misterioso* passage, with a blending of the keys of C-sharp major, E major, and A major. The descending chromatic passage in thirds is heard for the strings and piano under a sustained high B of the solo violin, and the 'Dirge' reaches its climax in a return of the opening subject, ending on a pianissimo chord in C-sharp major.

"The third movement, 'Pastorale and Rustic Dances' (*assai lento*, 3-4), suggestive of French-Swiss folk-tunes, opens with brief solos for viola and violin, over a double pedal, F-C, in the key of F major, held by muted and divided 'cellos. This eight-bar Prelude leads into an Allegro in 6-8 time, with a melody for the solo violin. The opening tempo returns. A solo 'cello, then the piano and strings, recall the viola theme of the beginning. The tempo becomes increasingly

animated and the instrumental texture richer, and then the Rustic Dances begin (*Allegro giocoso*, 6-8: first violins, accompanied by the strings and piano, *forte*). The meditative pastorale mood of the opening recurs, and there is a reminiscence, in the low strings and piano (D-flat major) of the brief melodic figure in the Dirge, heard here against a tremolo on the open fifth A-E. The dance tunes recur and bring the movement to an end, *molto allargando*, in F major.

"The Finale is a Fugue, with the subject (*allegro*, 4-4) announced *marcato*, in D minor, by the violas — a movement of striking power and plasticity."



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"THE FOUNTAINS OF ROME," SYMPHONIC POEM

By OTTORINO RESPIGHI

Born at Bologna, Italy, July 9, 1879

EIGHT years separate Respighi's "*Fontane di Roma*," which he composed in 1916, and its companion piece, "*Pini di Roma*," of 1924. The "Fountains of Rome" had its first performance at Rome under Toscanini's direction, February 10, 1918. The first performance in this country was at a Philharmonic concert in New York, February 13, 1919. Pierre Monteux introduced the piece at the Boston Symphony concerts November 12, 1920, and repeated it November 26. It was also played May 4, 1923, and February 18, 1927, on which occasion the composer presented a programme of his own works.

The fountains named in the movements are further pictured in the following paragraphs, printed in three languages in the score:

The Fountain of Valle Giulia at dawn.

The Triton Fountain in the morning.

The Fountain of Trevi at mid-day.

The Villa Medici Fountain at sunset.

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

The poem is scored for wood-winds in twos (with piccolo, English horn, and bass clarinet), four horns, three trumpets, three trombones, tuba, timpani, triangle, cymbals, glockenspiel, a bell, two harps, celesta, pianoforte, organ (*ad libitum*), and strings.

SYMPHONY, *Op. 10*

By DMITRI SHOSTAKOVITCH

Born September 16, 1906, at St. Petersburg (now Leningrad)

IT was with this symphony, written at the age of nineteen, that Shostakovitch first broadly submitted his music to his country, and through this symphony, too, the Western world made its first real acquaintance with music indigenous to Soviet Russia — an acquaintance later cemented by his opera “Lady Macbeth of Mtzensk.” The symphony, written in 1925, was first performed at Leningrad, May 12, 1926.*

So recent has been the emergence of Shostakovitch into general knowledge that he has quite escaped the dictionaries of music. Even Leonid Sabaneyeff, giving a scrupulous survey of Soviet paths in his “Modern Russian Composers” (1927), hardly more than mentions Shostakovitch as “one of the young men of the Glazounov school, bearing the imprint of the general Leningrad training.” Sabaneyeff found the creative current at Leningrad decidedly meagre, and second to that in Moscow. He spoke of Shostakovitch as one “who at one time aroused even exaggerated hopes.” The young man with a future which had already become a past was then just of age, and the symphony, his first acknowledged work, was on the press.

The symphony is actually the first, although merely entitled “Symphony for Orchestra, Op. 10.” Unlike the two that have followed, it has no programme, no explicit proletarian message. The Second Symphony, called the “October” Symphony, commemorates the revolution, and was performed in four cities simultaneously on the tenth anniversary of that event. It is unknown in this country. The Third, or “May Day” Symphony, has a final chorus expressive of the dawning hopes of a socialist world. It was performed by the Philadelphia Orchestra, December 30, 1932. His opera “Lady Macbeth of Mtzensk” was completed in 1932, first performed in Leningrad January 22, 1934.†

*Bruno Walter performed it in Berlin, November, 1927; Leopold Stokowski first made it known to America at a concert of the Philadelphia Orchestra, November 2, 1928. Frederick Stock performed it in Chicago, December 26, 1930; Arturo Toscanini put it on a programme of the New York Philharmonic Symphony Society, April 8, 1931. A performance is recorded at Cleveland under Artur Rodzinski, November 15, 1934. Otto Klemperer repeated it at New York Philharmonic concerts on the opening programme of the present season, October 4.

†The first American production was by the Cleveland Orchestra in conjunction with the “Art of Musical Russia, Inc.,” Artur Rodzinski conducting, January 31, 1935. A performance was likewise given by the same orchestra and singers, in the Metropolitan Opera House, New York, February 5, 1935. The Philadelphia Orchestra Association gave a performance in its own city April 5, 6 and 9, Alexander Smallens conducting.

Shostakovitch has also written a satirical opera on Gogol's fantastic short story, "The Nose"; an "aesthetic ballet," "The Golden Age"; and an "industrial ballet," "The Bolt." The composer, who is said to be an accomplished pianist, wrote a piano sonata and "Twenty-four Preludes" in his early years, also "Three Fantastic Dances," and more recently a concerto for piano with string quartet and solo trumpet.* The composer is said to be at work on a Fourth Symphony, and on a composition intended to celebrate the completion of the Five Year Plan.



Nicolas Slonimsky, in his interesting article on Shostakovitch, reprinted in this programme (page 12), gives plausible support to the theory of the Russian writer, Sollertinsky, who already finds it possible to divide the composer, who is barely thirty, into three periods. The first is "academic," includes this symphony, and reflects the lingering tradition of Leningrad. Sabaneyeff's assertion that he was taught by Glazounov is unsupported by other writers. Undoubtedly he assimilated something indirectly from Glazounov, just as from his teacher Maximilian Steinberg, son-in-law of Rimsky-Korsakov, he must have acquired certain traits of that composer, as well as the two succeeding generations in that particular tradition — Stravinsky and Prokofieff, in what the analysts call his "grotesque" period. In the "third period" he becomes class conscious, and allies his art willingly with mass ideology. The young composer, an entire product of Revolutionary Russia, in which he grew up on a daily fare of proletarian precepts, speaks and composes in that vein as in his own natural language, without sense of challenge.

"I am a Soviet composer," he wrote to the *New York Times*, December 5, 1931, "and I see our epoch as something heroic, spirited, and joyous. . . . Music cannot help having a political basis — an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes. Only Beethoven was a forerunner of the revolutionary movement. If you read his letters, you will see how often he wrote to his friends that he wished to give new ideas to the public and rouse it to revolt against its masters.

"On the other hand, Wagner's biographies show that he began his career as a radical and ended as a reactionary. His monarchistic patriotism had a bad effect upon his mind. Perhaps it is a personal prejudice, but I do not consider Wagner a great composer. It is true that he is played rather frequently in Russia today; but we hear him in the same spirit as we go to a museum to study the forms of the

* The Piano Concerto was performed at the Pop Concerts, Arthur Fiedler conductor and Frederic Tillotson, soloist, June 21, 1935. A suite from "The Bolt" had its first American performance by Mr. Fiedler at the Pops, on May 8.

old régime. We can learn certain technical lessons from him, but we do not accept him.

"We, as revolutionists, have a different conception of music. Lenin himself said that 'music is a means of unifying broad masses of people.' Not a leader of masses, perhaps, but certain an organizing force! For music has the power of stirring specific emotions in those who listen to it.

"Good music lifts and heartens and lightens people for work and effort. It may be tragic but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle. . . ."

Lawrence Gilman made the following description of the symphony for the programmes of the New York Philharmonic Society:

"The chief theme, which is in two sections, is heard in the Introduction to the first movement (*Allegretto*, 4-4). The first section of the theme, a brief motive of three notes, is stated by a solo trumpet, *p* and *con sordino*. A bassoon follows immediately with the second member of the theme—indeed, the theme might be said to consist of three sections: for the bassoon's concluding phrase is also used as a germinating subject in the development of the movement. A clarinet delivers fragments of the theme above a pizzicato figure in the 'cellos. There is a pause, and the first section of the subject is given over to the strings. The main body of the movement begins (*Allegro non troppo*) in a tonality which, after the vagueness of the introductory pages, proves to be F minor, and the different members of the chief theme are now set forth. The second theme, in C minor, is introduced by the flute over pizzicati of the strings, the clarinet takes it up under a trill on

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E-flat for a solo violin, and it is soon heard in the basses. The mood becomes more and more impassioned, and the motive with the descending chromatics is heard *fortissimo* from the unison violins, with one of its related sections in the trumpets. Then, for a time, the gentler second theme dominates the musical scene. But the more passionate phrase recurs—in the basses, in the trumpets, and, *fortissimo*, on the four unison horns. But the close is quiet, with the clarinet and 'cellos *pianissimo*, recalling the introductory bars.

“The second movement is the Scherzo of the symphony. It begins with fore-shadowings in the string basses and clarinet (*Allegro*, 4-4 — 5-4) of the chief theme, which is heard in A minor at the fourteenth measure from the violins with pizzicato accompaniment. A piano, which is added to the orchestra in this movement, takes the theme, to an accompaniment of cymbals, horns, and basses. A Trio follows, in E minor, 3-4 time, *meno mosso*, with a subject for two flutes under an inverted pedal E of the second violins, which is sustained for half a hundred measures. The voice of the triangle is also heard in the land. The bassoon, *pp*, brings us back to the main theme of the Scherzo. There is a notable climax, with the subject of the *Trio* given to the brass, *fortissimo* (in common time) against the main theme in the strings, woodwind, and piano. The close is quiet, *morendo*.

“An oboe solo accompanied by string tremolos begins the expressive song of the slow movement (*Lento*, D-flat major, 4-4). The chief theme is tinged with a sorrowful chromaticism, and so also is the theme of the *Largo* at which the music shortly arrives—a passage of deep melancholy, scored at first, *pianissimo*, for strings alone (with an octave phrase in the bass). An oboe solo adds its voice, in a subject that is soon enunciated *forte* by the brass in a swiftly reached climax. A clarinet solo, *pp*, brings us back to the theme of the opening, now recalled by a solo violin. We hear this theme in the string basses, with a solo trumpet, muted, repeating softly the earlier oboe melody. The end is reached in a *pianissimo* passage for divided strings. A drum-roll, *crescendo*, leads to the Finale.

“This Finale, a dramatic and vivid movement, full of abrupt alternations of mood and tempo, begins *forte*, with a single measure *Allegro molto* (basses, bassoons, cymbals, tam-tam, muted horns, and muted string tremolos), followed by twenty-nine *Lento* measures of introduction. The movement proper starts off as an *Allegro molto*, 3-4, in F minor. The exuberant chief theme is delivered by the clarinet, with soft accompaniment of strings and cymbals. Bass strings and piano present it in imitation, and the violins lead it to a *fortissimo*. A change to A major introduces a new theme, exposed *fortissimo* by strings and woodwind, but this soon declines to a *diminuendo*, and leaves the second subject to the soft utterance of a solo violin (*meno mosso*), then to a solo horn. The *Allegro molto* returns, there is a *fortissimo* climax, and a pause. *Adagio*: the kettledrum has a solo, with curious alternations of *fff* and *ppp*, and a solo 'cello, muted, broods upon the second subject (*Largo*).

“The climax of the movement is now approached. The basses repeat the chief subject, under a counter melody for the other strings. This leads to a proclamation of the second theme, in augmentation, by the strings and wood, while the trombones oppose to it the chief subject. A *Presto* leads to a sonorous close in F major.”



The score calls for woodwinds in twos (with piccolo), four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, piano, and strings.

Of the style of Shostakovitch, Victor Belaiev wrote as follows for the *Christian Science Monitor*:

"Although this composer does not belong to the Stcherbatchev school, and though his composition is inspired by the events of the Russian revolution, his music, like Popov's, shows clearly distinguishable traces of modern western influences; at first we see Milhaud and Hindemith, but at the end of the work they unexpectedly give place to Glazounov. Shostakovitch's style of writing is curious: it might be described as the negation of thematic development, and consists in the systematic adoption of a method which is the converse of Liszt's 'transformation of themes.' Shostakovitch not only refrains in general from repeating a theme in its original or in a transformed version—the accepted custom with symphonic composers—but in writing a theme he even avoids the repetition of identical *motifs* and melodic turns of phrases. One gets the impression that he wants every bar of his composition to be different from the rest. He applies this method also to the distribution of the parts, striving to attain a completely independent design for each of the orchestral parts in the score."

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DMITRI SHOSTAKOVITCH

By NICOLAS SLONIMSKY

(Reprinted from the *Musical Mercury*, June-July, 1935)

DURING his short but rich career, Shostakovitch has experienced many influences. I. I. Sollertinsky, well-known Leningrad writer on music, finds three periods in Shostakovitch's development. The "first period" is influenced by the academic school, as represented by the Leningrad Conservatory. Shostakovitch studied under L. Nicolaev (piano), Maximilian Steinberg (instrumentation and fugue), and N. A. Sokolov (counterpoint and form). From them he received the tradition of Rimsky-Korsakov and Glazounov. It is only natural that his first compositions should reflect the spirit of the academy. Yet his First Symphony, written when he was barely twenty, shows some definite departures from traditionalism. Thus, the recapitulation in the first movement reverses the order of the subjects (he uses the same method in his 'Cello Sonata of 1934, which shows that it is no youthful whim). The harmony of the symphony is far more acrid than any academic training would justify and the linear writing is hardly counterpoint-conscious. There are such strange interludes as a kettledrum solo. The melody structure is angular, chromatic at times, and then again broad, suggesting a folk song rather than a subject for a symphony. Yet there is enough symphonic academism in this first important work of Shostakovitch to connect it with his academic training. The first performance of it in Leningrad on May 12, 1926, under the direction of Nicolas Malko, was Shostakovitch's starting point. The symphony was subsequently played abroad, and its immediate appeal made it a symphonic favorite. It has been recorded for the Victor Company.

Shostakovitch's "second period" is determined by the art of the grotesque, in which he shows himself a disciple of Stravinsky and Prokofieff. But Stravinsky and Prokofieff themselves reflected the spirit of the war-ridden world which craved the flight from reality in art. We have witnessed the end of this period when Stravinsky turned towards classical music with religious connotations, and Prokofieff towards neo-romanticism and unprogrammed chamber music. Specifically, in the Soviet conditions, grotesque was an easy way out of artistic confusion during the domination of the RAPM (self-styled association of proletarian musicians, dissolved on April 23, 1932). The art of grotesque occupies an important place in Shostakovitch's cultural development. The music of his ballets, "The Golden Age," which ridicules the bourgeois life of the West, and the "Bolt," which

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derides similar failings in Soviet Russia, should, by the very nature of the subject matter, be grotesque and vulgar. When Shostakovitch writes music for a farce by Mayakovsky, entitled "Bedbug," the music is expected to be cheap. In the Soviet cinema, caricature is an oft-used device; and Shostakovitch, writing for the tone-film, follows the suggestion. In his opera, "Lady Macbeth of the District of Mtzensk," the celebrated *tromboni glissandi*, turned into an indecent joke by some critics, may be held the acme of vulgarity; yet they are an integral part of the music, no less than the similar *glissandi* used by Schönberg, for the first time in all music, in his early "*Pelleas und Melisande*."

Shostakovitch works rapidly, with an emphasis on a purely professional approach to the problem of creative art. He does not separate orchestration from composition, and writes his operas in full score right off, without using the time-honored expedient of a preliminary draft in the form of a vocal score. At every moment he knows what he is doing, and he expresses his political views with the same degree of sharpness that characterizes his musical works. Those who find fault with the "political" implications of Shostakovitch's descriptions of his own music forget that romantic descriptions of music are objectionable to no less degree; yet this type of description is constantly used in criticisms, programme notes, etc. Political tendencies, at least, have the virtue of intense actuality. The undeniable fact that the large masses cannot and will not understand composers of absolute music, particularly those of the atonal school, has of late, caused abrupt change of style in composition. *Gebrauchsmusik*, in Hitler Germany, was essentially a phenomenon of the same nature as proletarian music. Shostakovitch happens to possess the same kind of musical temperament that satisfies the demands of the times. In combination with a great musical talent, his music was bound to succeed.

Shostakovitch's "third period" is determined by the influence of the great German symphonic art, from Beethoven through Mahler and Alban Berg. First of all, this influence is marked by a greater expansion of musical thought. To write mock-galops, pseudo waltzes, and raucous marches requires but facile craftsmanship. To write a work permeated with one musical and philosophical idea is a task for a mature mind. Shostakovitch attempts such a synthesis in his Second and Third Symphonies, dedicated, respectively, to the October Day (that of the Russian Revolution) and the May Day (that of the expected Revolution everywhere). Both are concluded with a rousing

chorus, more singable to modern singers than Beethoven's Ode to Joy was to his vocalists. The First Symphony, the ballets, and the innumerable pieces of incidental music lacked the greater conception of Shostakovitch's later symphonies. But, as it often happens, this very "synthesis" (dialectically speaking, of course) enfeebles the works as musical compositions. The message outweighs the carrier. There is, however, no reason to believe that the failure is inevitable when a larger design is drawn, and that Shostakovitch is good for nothing better than *nugae canorae*. The question is that of balance, and even Beethoven could not at all times achieve that supreme virtue.



Instrumental music must perforce be "absolute." Shostakovitch is an excellent concert pianist, and he performs some mighty interesting stunts, writing for his instrument. It cannot be said in all fairness that his early Piano Sonata is a contribution to piano literature. Here the seeking after effects (use of the extreme low registers, crude polytonality, etc.) weakens the music. Even pianistically, it does not sound well. On the other hand, the "Twenty Four Preludes" have the vice of sounding too well, the tunes too facile, the passage work too obvious. The Piano Concerto, for string quartet and a solo trumpet, is a much more important affair. There is brilliant instrumental writing, and the slow movement is on the par with Shostakovitch's best (the concluding choruses of the "Lady Macbeth" in *pianissimo* come to mind), despite the fact that the music soon degenerates into a nondescript, quasi-Chopinsque, nocturne-like something or other with a triplet-figure accompaniment. In the mixture of styles that prevails in the concerto, it is difficult to render an unqualified opinion, and the last galop, with the finale of a blaring trumpet in C major *arpeggio*, is disarming in its crude force.

It is hardly possible to give a final judgment about a composer so young in years. This "third period" of Shostakovitch's development is but a beginning. His talent, at one time threatened with dispersal in trifles, is growing firmer. The circumstance that his growth is parallel to political and social developments of momentous proportions makes it doubly interesting to watch.



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THURSDAY EVENING, *December 5*

with historical and descriptive notes

By JOHN N. BURK

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III. Presto; Assai meno presto: Tempo primo
IV. Allegro con brio

CONCERTO IN F MAJOR FOR STRINGS AND TWO WIND ORCHESTRAS

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

CHRYSANDER, zealously assembling the manuscripts of Handel, and bringing many unknown scores to light, found three concertos with double choirs—one in B major (without horns) and two in F major, which, being found together, were considered by some as a single concerto in eleven movements. The score of this one was published by the German Handel Society, in 1886. The edition here used is that of Gustav F. Kogel, 1902.* Kogel has taken four movements from one concerto, and the closing movement from the other. His emendations have consisted of explicit phrasing and bowing indications; likewise a filling in of voices, and an occasional embellishment in the notation.

Handel has used for his *concerto grosso* a string orchestra. Against this contrasting background he has set two *concertini* of wind instruments, evenly divided and each containing two horns in F, two oboes and a bassoon (Kogel has doubled the bassoon part).

The first movement (F major, 4-4) is based on the oratorio "Esther," and derives its indication "pomposo" from the recitative "Jehovah, crowned with glory bright" (Handel above anyone could be at once "pompous" and ingratiating).

The allegro in 3-4 borrows from Handel's early "Birthday Ode for Queen Anne" (composed in 1713).

The movement "*A tempo ordinario*" is notable for the oboe *solì* delivering from the two choirs alternately rippling figures in sixteenth notes.

The *Largo* gives the relief of D minor. It uses a chorus, "Ye sons of Israel mourn," again from "Esther." The violin solo has a prominent voice.

The final movement here played (there are nine in all) is an allegro, 12-8. It opens with joyous horn fanfares. Again the oboes contribute their "divine chatter" in triplets, "*leggiere*."

W. S. Rockstro in his "Life of Handel" (1883) has this to say about the original score: "The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used

* This concerto was first performed by this orchestra, December 28, 1907. It was also performed in 1913, 1915, 1922, 1935. Kogel's edition was used in the performances of 1922 and 1935.

for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. . . . The first movement is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads' [from 'The Messiah']. The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."



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“LE ROUET D'OMPHALE” (“OMPHALE’S SPINNING WHEEL”),
SYMPHONIC POEM, No. 1, *Op.* 31

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

ALWAYS a great admirer of the symphonic poems of Liszt, Saint-Saëns made his first venture into this form with “*Le Rouet d’Omphale*,” in 1871.* He was apparently not concerned with the various forms and implications of the myth. Hugo’s “*Légende des Siècles*” gave him his title. Bonnerot† specifically related how the idea came to him. Saint-Saëns was much taken with an ebony spinning wheel which he saw in the house of a fair friend. The day after this, he visited the studio of Cabanel, who had asked him to come and see his painting of Venus, still on the easel. He was charmed with “the coloring of the picture, the lifelike quality of the flesh tints, and the sensuality which disengaged itself from the canvas.” The two distinct impressions mingled in his mind, and thus took musical shape. In other words, having worked out his music from immediate experience, he hitched it conveniently to the classical picture of the mighty Hercules completely domesticated by the Lydian Queen, charmed to the point of meekly “turning the spindle for his haughty mistress.”

This note, printed on the score, bears out the foregoing story of its origin:

“The subject of this symphonic poem is feminine seductiveness, the triumphant struggle of weakness against strength. The spinning wheel is only a pretext; it is chosen merely from the viewpoint of rhythm and the general aspect of the piece.”

There is a further reference to “Hercules groaning in the bonds he cannot break” (page 19, letter *J*), and “Omphale mocking the vain efforts of the hero” (page 32, letter *L*). The listener will need this guiding reference to detect any ominous groans or thunders from the one who “planted the pillars of the world.” The music, like Hercules, is effectively subdued by its purple petticoat.

The composer lays an undulating background of gentle arpeggios, through which he weaves his melody, graceful, and expressive of feminine allurements. Beneath the always prevailing music of the spinning wheel arises from the ’cellos and basses the theme of Hercules’

* It was first performed in a version for two pianos December 7, 1871, at a concert given by the pupils of Pachelbel. Augusta Holmès, to whom the work was dedicated, was to have played it with the composer, but A. de Castillon took her place. The orchestral form was first heard January 9, 1872, at the *Société Nationale*, and repeated April 14 at a *Concert Populaire*. The work was first brought to Boston by Theodore Thomas, November 20, 1875. The last performance by this orchestra at the Friday and Saturday concerts before this season was January 20, 1911.

† Jean Bonnerot: “*C. Saint-Saëns: Sa Vie et Son Œuvre*” (1914).

futile protestations. The oboe, answering, is the mocking voice of Omphale. The original theme predominates in the end, as the music grows still lighter in texture; finally the spinning wheel ceases its motion altogether with high notes from the flutes and harmonics from the violins. The score calls for the usual winds in twos (with four horns and three trombones), timpani, cymbal, triangle, bass drum, harp and strings.

The ancient writers seem, like Saint-Saëns, to have been more interested in the spectacle of Hercules in feminine bondage, than in the other aspects of the tale. The writers are agreed that Hercules, having slain his friend Iphitus in a fit of anger, was condemned by the oracle to do expiation by menial service for three years. He duly paid his penalty under Omphale, Queen of Lydia, keeping the country free of invaders and at peace, and “did not disdain to spin his task at the knees of the fair one.” So wrote Propertius, and Ovid was equally derisive, making Deianeira, the wife of Hercules, reproach her husband, who had become the father of the boy Lamon by his mistress, the queen: “The Meander, which loses its way in the same lands, and often turns back upon itself its wearied water, has seen necklaces hung about the neck of Hercules, about that neck for which the sky were a light burden. Nor has he been ashamed to band his sturdy

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arms with golden bracelets and to cover his nervous fingers with precious stones. . . . Your strong fingers, O Hercules, now weave a coarse woof, and you apportion tasks, in the name of a fair one who makes it your duty! Ah, how often your untried fingers twist the thread, how often the spindle is broken by your clumsy hands! Then, wretched one, they say that you, all in a tremble, fall at the feet of your mistress."

Lucian made Æsculapius taunt Hercules in an imaginary conversation: "Besides, if I could allege nothing else in my behalf, I never was a servant, and never carded wool in Lydia, and never wore a woman's purple gown, and never got a slap on the face by Omphale's golden slipper."



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“LA VALSE,” A CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury, near Paris

IT was in 1920 that Ravel completed his “*poème choréographique*,” based upon measures which one of the Strausses might have written, but overladen with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent. The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920.* It was published in 1921.

Ravel gives the tempo indication: “Movement of a Viennese waltz,” and affixes the following paragraph to his score: “At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855.”

The dedication is to Misia Sert, the painter who designed the scenes for Richard Strauss' Ballet, “The Legend of Joseph,” as produced by Diaghilev's *Ballet Russe*. The score of “La Valse” calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, timpani, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, triangle, crotales,† two harps, and strings.

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. “To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming ‘We dance on a volcano.’” H. T. Parker described the gradual definition of the waltz rhythm from “shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

* The first performance by the Boston Symphony Orchestra was January 13, 1922, Pierre Monteux, conductor. The most recent performance was February 16, 1934.

† Philip Hale supplies this note: “The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word ‘crotal’ in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines ‘crotales’ as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the ‘Krotalon’ see F. A. Lampe ‘De Cymbalis Veterum’ (Utrecht, 1703). As employed by Ravel in ‘The Waltz,’ the crotales are to be taken as small cymbals a little thicker than those known as antique.”

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint and neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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SYMPHONY NO. 7, IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the Eighth followed close upon the Seventh, having been completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the *Allegretto* is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent."

It would require more than a technical yardstick to measure the true proportions of this symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the *Finale*) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its *Finale*.

The long introduction (Beethoven had not used one since his

*The manuscript score was dated by the composer "1812; 13ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: "Beethoven and his Nine Symphonies" (1896).

Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the *Allegretto* Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different *Allegretto* of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove the lively tempo often used, and spoke of changing the indication to *Andante quasi allegretto*.

The third movement is marked simply "*presto*," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of *fortissimo* and *piano*. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful *presto*, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The *Finale* has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters." Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the *Finale* and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.

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FOURTH CONCERT

Thursday Evening, January 16

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home for study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the *Allegretto* of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, "Wellington's Victory," which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the "Wellington's Victory" he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The programme was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as "Wellington's Victory," must have had a strong attraction.

The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the Symphony and the 'Wellington's Victory'; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showed where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

There were other and more illustrious musicians at the concert — notables who found the occasion worthy of their participation. Dragonnetti played in the double-bass section; Schuppanzigh presided as concertmaster, and behind him sat Spohr and Mayseder, at the second and third desks. Meyerbeer, Hummel, Moscheles, and Salieri were all present, but on account of their limited abilities as performers were assigned to the percussion section, notably in the performance of "Wellington's Victory." Moscheles, then a youth of nineteen, played the cymbals, sharing one part with Meyerbeer, who beat the bass drum. Beethoven complained slyly to Tomaschek afterwards that Meyerbeer was perpetually behind his beat. Hummel gave the cues to the musicians off stage, releasing the cannonade in the battle symphony. Kappelmeister Salieri, Beethoven's old teacher, was in a similar strategic position. Grove could not forget that "there was a black-haired, sallow, thick-set spectacled lad of fifteen in Vienna at that time, named Franz Schubert, son of a parish schoolmaster in the suburbs, and himself but just out of the Cathedral School. He had finished his own first Symphony only six weeks before,† and we may depend upon it that he was somewhere in the room, though too shy or too juvenile to take a part, or be mentioned in any of the accounts. The effect which the Symphony produced on him is perpetuated in the *Finale* to the remarkable Pianoforte Duet which he wrote ten years afterwards among the Hungarian mountains, and which since his death has become widely known as the 'Grand Duo, Op. 140.' "

* This incident actually pertains to the second performance, but the circumstances were almost identical.

† Schubert's first Symphony, in D, bears the date October 28, 1813.

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CAUGHEY, E.

TIMPANI

SZULC, R.
POLSTER, M.

PERCUSSION

STERNBURG, S.
WHITE, L.
ARCIERI, E.

ORGAN

SNOW, A.

PIANO

SANROMÁ, J.

CELESTA

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Events in Symphony Hall

Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, *Conductor*

FRIDAY AFTERNOON, DECEMBER 6, at 2.30

SATURDAY EVENING, DECEMBER 7, at 8.15

Programme

SIBELIUS { "Pohjola's Daughter," Symphonic Fantasia
Symphony No. 4 in A minor

STRAUSS "Ein Heldenleben," Tone Poem

Second Concert of the Tuesday Series

TUESDAY AFTERNOON, DECEMBER 17, at 3

Programme

WAGNER ... { Prelude to "*Die Meistersinger von Nürnberg*"
Prelude to "*Lohengrin*"
Prelude and "*Liebestod*," from "*Tristan und Isolde*"

STRAUSS "Ein Heldenleben," Tone Poem

Tuesday Evening, December 10

ARGENTINA



Sanders Theatre, Cambridge

[Harvard University]



Thursday Evening, January 16

Boston Symphony Orchestra

[Fifty-fifth Season, 1935-1936]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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AMERENA, P.

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GILLET, F.
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POLATSCHEK, V.
VALERIO, M.
MAZZEO, R.

E♭ Clarinet

BASS CLARINET

MIMART, P.

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VALKENIER, W.
LANNOYE, M.
SINGER, J.
LORBEER, H.

TRUMPETS

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.
MANN, J.

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PILLER, B.

TROMBONES

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ADAM, E.

HARPS

ZIGHERA, B.
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FIFTY-FIFTH SEASON, 1935-1936

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the
Fourth Concert

THURSDAY EVENING, *January 16*

with historical and descriptive notes

By JOHN N. BURK

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Fourth Floor

Boston Symphony Orchestra

FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

FOURTH CONCERT

THURSDAY EVENING, JANUARY 16

Programme

BACH Two Preludes (arranged for string orchestra
by Riccardo Pick-Mangiagalli)

- I. Adagio
- II. Vivace

HILL "Lilacs," Poem for Orchestra, *Op. 33*
(after Amy Lowell)

SIBELIUS "Pohjola's Daughter," Symphonic Fantasia, *Op. 49*

INTERMISSION

BRAHMS Symphony No. 2 in D major, *Op. 73*

- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Adagietto grazioso: quasi andantino
 - IV. Allegro con spirito
-

STEINWAY PIANO

TWO PRELUDES (ARRANGED BY RICCARDO PICK-MANGIAGALLI FOR STRING ORCHESTRA)

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750
(Pick-Mangiagalli was born at Strakonitz, July 10, 1882)

PICK-MANGIAGALLI has chosen for orchestral transcription the Prelude to the Fugue in D minor for organ (No. 9 in the Bach Gesellschaft Edition). The second is the Prelude to the third (in E major) of the six partitas for violin unaccompanied. The two Preludes were performed by the Boston Symphony Orchestra, October 10, 1930, and December 30, 1932.

The arranger has written about his transcriptions: "In the Second Prelude, under the first violin part (which I have left in its original form), I have composed the other parts in the strict contrapuntal manner of Bach. My transcription has nothing in common with the one made by Bach himself for organ and strings. I think that these two Preludes, performed by numerous and good players of stringed instruments, should be effective, especially the Second." Pick-Mangiagalli here refers to the introductory symphony in the Rathswahl Cantata "*Wir danken dir Gott*," in which Bach developed the same subject. The cantata was first performed at Leipsic in 1731, the earlier form of the Prelude probably belonging to the Cöthen period (1717-23).

Riccardo Pick-Mangiagalli, a Bohemian by birth, having had a Czech father and an Italian mother, is a naturalized Italian citizen. He attended the Conservatory at Milan, studying composition there under Vincenzo Ferroni, and graduating in 1903. He is a pianist of distinction as well as a composer in many forms. Pick-Mangiagalli has written a number of operas and ballets, among which "*Il Salice d'Oro*" and "*Il Carillon Magico*," performed many times at La Scala in Milan are perhaps the best known. "*Il Carillon Magico*" was also performed by the Metropolitan Opera Company in 1920. He has also written symphonic works, a Prelude and Fugue (performed by this orchestra on October 11, 1929), "*Casanova at Venice*," from which the "Carnival Scene" was performed at these concerts November 13, 1931, "*Notturmo e Rondo Fantastico*," "*Ballata Sinfonica*," etc. He has also composed a string quartet, a violin sonata, piano pieces and songs.



"LILACS," POEM FOR ORCHESTRA, *Op.* 33 (AFTER AMY LOWELL)

By EDWARD BURLINGAME HILL

Born in Cambridge, Mass., September 9, 1872

"LILACS" had its first performance at a concert of this orchestra in Sanders Theatre, Cambridge, March 31, 1927. It was performed in Symphony Hall on April 1 and 2. It was repeated May 2, 1930. Mr. Hill furnished this note about his "poem":

"Long an admirer of Miss Lowell's poetry, it one day struck me forcibly that 'Lilacs'* was an excellent 'subject' for musical treatment by one of New England ancestry. On reflection, I soon saw the impracticability of attempting to follow the poem in detail, and the present work is the result of impressions connected with portions of the poem, chiefly the beginning and the end.

"After a brief introduction, the principal theme is heard in the wood wind, later in the strings, and at last in the full orchestra. From this grows a contrasting episode, after which the material of the first part returns with a varied development and closes with a reference to the introduction.

"'Lilacs' is scored for three flutes (third interchangeable with piccolo), two oboes, English horn, two clarinets in B-flat, bass clarinet

* From "What's O'Clock," Houghton Mifflin Company, Boston.

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in B-flat, two bassoons, contra bassoon, six horns, three trumpets, three trombones and tuba, kettledrums, triangle, cymbals, bass drum, celesta, harp, piano, and the usual strings. The score is inscribed *In Memoriam A. L.*"

LILACS*

Lilacs,
False blue,
White,
Purple,
Colour of lilac,
Your great puffs of flowers
Are everywhere in this my New England.
Among your heart-shaped leaves,
Orange orioles hop like music-box birds and sing
Their little weak, soft songs;
In the crooks of your branches,
The bright eyes of song sparrows sitting on spotted eggs,
Peer restlessly through the light and shadow
Of all springs.
Lilacs in door-yards
Holding quiet conversations with an early moon:
Lilacs watching a deserted house
Settling sideways into the grass of an old road:
Lilacs, wind-beaten, staggering under a lopsided shock of bloom
Above a cellar dug into a hill.
You are everywhere.

Lilacs,
False blue,
White,
Purple,
Colour of lilac
Heart leaves of lilac all over New England,
Roots of lilac under all the soil of New England;
Lilac in me because I am New England,
Because my roots are in it.
Because my leaves are of it,
Because my flowers are for it;
Because it is my country
And I speak to it of itself,
And sing of it with my own voice
Since certainly it is mine.

Mr. Hill's father was professor of chemistry at Harvard, and his grandfather was president of the University. Like them, he has been connected with Harvard College for a number of years, acting as chairman of the Division of Music. Of his works, the following have been played by this orchestra (the dates are first performances in Boston):

* With the kind permission of the publishers, Messrs. Houghton Mifflin Company, Boston.

- 1916, March 24. "The Parting of Lancelot and Guinevere," Symphonic Poem.
 1919, March 28. "Stevensoniana" (First Suite).
 1920, October 29. "The Fall of the House of Usher," Poem.
 1922, February 24. Waltzes for Orchestra.
 1924, March 21. "Stevensoniana" (Second Suite).
 1924, December 19. Scherzo for Two Pianos and Orchestra! (Messrs. Maier and Pattison.)
 1927, April 1. "Lilacs," Poem for Orchestra.
 1928, March 30. Symphony in B-flat major, No. 1.
 1930, May 2. "Lilacs," Poem for Orchestra.
 1930, October 17. An Ode (Poem by Robert Hillyer). (Composed for the Fiftieth Anniversary of the Orchestra.)
 1931, February 27. Symphony in C major, No. 2.
 1932, April 25. Concertino for Piano and Orchestra. (Soloist, Jesús María Sanromá.)
 1933, March 10. Sinfonietta, in one movement.
 1934, March 9. Concerto for Piano and Orchestra. (Soloist, Mr. Sanromá.)

He has also written a sonata for clarinet (or violin), and piano; Jazz Study for two pianos; "Nuns of the Perpetual Adoration," for women's voices and orchestra.



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"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49*

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Pohyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

"Pohjola's Daughter" is drawn from the eighth *Runo*, or canto, of the "Kalevala," which is called "Väinämöinen's Wound." Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: "Väinämöinen old and steadfast" is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But when, on his sleigh journey homeward from the northland, he encounters the fair daughter of Pohja (the North) seated on a rainbow, spinning, he meets more than his equal.

So runs the "Kalevala"†:

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,

* Published in 1906, it was probably first performed in Finland. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union at Norfolk, Conn., the composer, then a visitor to America, conducting this and other of his tone poems. The piece was first played by the Boston Symphony Orchestra, January 12, 1917. There was a second performance, March 1, 1918.

† The strong suggestion of "Hiawatha" in this translation by W. F. Kirby ("Everyman's Library") recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish "Kalevala," which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the "Athenæum," London, December 29, 1855), that "Hiawatha" was written in "a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste." He found "no imitation of plot or incidents by Longfellow."

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And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

"Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."



"Pohjola's Daughter" belongs to the period of the Second Symphony, which it shortly followed. It is late in the succession of music descriptive of the "Kalevala." There was "*En Saga*" of 1892, a poem without specific episode, and in the same year the choral symphony "*Kullervo*"; the four orchestral "Legends" of Lemminkäinen, including the "Swan of Tuonela" (1893-95), "Ukko, the Firemaker" (1902). "Pohjola's Daughter" was of 1906. To follow were "Night-ride and Sunrise" (1907), and the tone poems "The Bard" and "*Luonnotar*" (both of 1913), and "*Tapiola*" (1926). "Pohjola's Daughter" has an instrumentation unusually rich for Sibelius, whose tendency from that time was toward increasing economy. Besides the wood winds in twos (and usual brass and strings), there is a piccolo, English horn, bass clarinet, double-bassoon, two cornets, bass tuba, timpani and harp. The score is dedicated to the Finnish conductor, Robert Kajanus.

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo*, *pianissimo*, with a fragment of a theme for the 'celli which develops characteristically into a constant, ar-

peggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto*, is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns (*allegro*). The fantasia ends *largamente*, spreading to a *pianissimo* conclusion.



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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.*

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

* A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882).

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It may be taken as evidence of the quick progress of the new symphony towards popularity that when Joachim conducted it at the Rhine Festival at Düsseldorf in 1878, it was called "the most brilliant event of the festival," and when the composer conducted it at his native Hamburg in the same year, "the ladies of the chorus and in the first rows of the audience threw their flowers to Brahms, who stood there, in the words of his own cradle-song, 'covered with roses.'" At each of these performances, in pursuance of an old custom, the third movement was "encored."

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple

* She had teasingly upbraided him for spelling "symphony" with an "f."

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and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy. Any readers who may have been able to continue with equanimity after this introduction, would have found the following description of the work, an estimate which (excepting the slight upon the slow movement) time seems essentially to corroborate:

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate; serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an *Allegro moderato*, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing *Adagio* in B

major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a *Presto* in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden sincerity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth — the earth that laughs and blossoms in the vernal months."

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his *Life of Brahms*: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called *sinfoniettas* today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

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SATURDAY EVENING, JANUARY 18, at 8:15 o'clock

- BACHTwo Preludes (arranged for string orchestra
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BEETHOVENSymphony No. 6, in F major, *Op. 68*, "Pastorale"
CARPENTER "Danza"
(First performances in Boston)
MENDELSSOHN ...Scherzo from the Incidental Music to Shakespeare's
"A Midsummer Night's Dream"
DEBUSSYPrélude à l'Après-midi d'un Faune (Eclogue of
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FIFTY-FIFTH SEASON, 1935-1936

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Concert Bulletin of the
Fifth Concert

THURSDAY EVENING, *February 20*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

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FIFTH CONCERT

THURSDAY EVENING, FEBRUARY 20

Programme

BEETHOVENSymphony No. 6, in F major, *Op.* 68, "Pastoral"

- I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro
Thunderstorm; Tempest: Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto

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- I. Allegro ma energico
- II. Allegro vivace
- III. Adagio: Allegro moderato

DEBUSSYPrélude à l'Après-midi d'un Faune (Eclogue of
Stéphane Mallarmé)

STRAUSS "Till Eulenspiegel's Merry Pranks, after the
Old-fashioned Roguish Manner — in Rondo Form," *Op.* 28

STEINWAY PIANO

SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here in 1808, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the programme named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

It was a full measure of his music "entirely new, and not yet heard in public" that Beethoven gave to the world at his concert in the Theater-an-der-Wien, December 22, 1808. The concert began (at 6:30) with the Pastoral Symphony, continued with an aria ("Ah, Perfido"), two Latin hymns, by chorus and orchestra. His Fourth Piano Concerto, the composer taking the solo part, ended the first section of the programme. Then came the Symphony in C minor, the Sanctus from the Mass in C, a piano "fantasia" (improvisations?) by Beethoven, the Choral Fantasia for pianoforte and orchestra. Beethoven had quarreled with the soprano soloist, and the young singer who was substituted proved inadequate. The rehearsals had been insufficient, and there were difficulties through the evening — an actual breakdown in the final fantasia. The attendance was not good. The concert lasted four hours in a hall that had not been heated, though the weather was bitter, and was acutely uncomfortable. Considering the circumstances, it is not hard to see why J. F. Reichardt, writing of the performance, found the Pastoral Symphony to have lasted "longer than a whole court concert lasts in Berlin," and that of the C minor he could only say: "A great, highly-developed, too-long symphony." In such manner does great music first come before the world!

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, linger-

ing in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a con-

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tinuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of exfoliation in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-calls inserted before the three concluding measures has come in for plentiful comment, and cries of "*Malerei*." † The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "programme" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends."

† Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his *Smoking Catch*, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.' "

There is a brief episode of real rustic vigor in duple time, * a re-

* Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette" as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

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prise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always—in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow"—and any listener is at liberty to agree with them.

Joyous serenity is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the "*Hirtengesang*," the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and Thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends—and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches*, and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale*: "Expression of Thankfulness. Lord, we thank Thee"; where-

upon we need only turn to Sturm's "*Lehr und Erbauungs Buch*," from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.



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CONCERTO FOR ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, on January 20, 1894; living at Belmont, Mass.

THIS piece had its first performance by this Orchestra in Cambridge, March 6, 1934. It is a concerto in the eighteenth century sense, and is not written to display the virtuosity of any single instrument.

The first movement is in sectional form, built upon two themes. As in the old concerti grossi and in the Brandenburg Concerti of Bach, there is an alternation of tutti and concertante in the instrumental grouping. The instruments used in the concertante, however, vary throughout the movement. After the statement of the first theme by the strings in A minor, there is a concertante group of oboe, English horn, and bassoon. A development through various instruments leads to the second theme (C major) stated by trumpet, horn, and trombone concertante, with staccato accompaniment in the piano-forte; the wood wind takes up the theme and leads back to the initial theme, which in turn is developed; this time the concertante instruments are a solo string quartet (A minor). The second theme returns in the basses and violoncellos (in a distant key), and is taken up in imitation by the rest of the orchestra. The first theme returns, played by the brass choir and finally the whole orchestra.

The second movement (in D) is in the mood of a scherzo. The movement opens with continuous rapid passages in the strings (*pianissimo*) to an ostinato staccato rhythm in the bass (pianoforte, bassoon, timpani). There is a melody for the English horn in its high register. These ideas are developed, and with a gradual crescendo lead to a short middle section in which the original English horn theme is played by the solo violoncello, accompanied by the bass clarinet and pianoforte with a pedal point in the remaining violoncellos. An imitative development in the wood wind leads to a recapitulation of the first section in retrograde, followed by a short coda.

The third movement (in A) derives formally from the passacaglia. The theme, *adagio*, is presented by the bass tuba and varied by the brass section. The next variation, also *adagio*, is given to the flute, with obbligato for bassoon and English horn over a moving background of clarinets and flutes. Next there is a fugato of the theme by the strings (*allegro moderato*), combined with an ostinato of the theme in the bass, *pizzicato*. An episode follows, the theme being stated by the wood wind with a melodic development in the basses. The theme in stretto is given to the bassoons and horn, with a pedal

point in the strings. There is next a version of the theme in canon, with violin passages in triplet rhythm set against brass chords which outline the theme. This is developed and built up to a climax introducing a canonic development of the theme in the wood winds, *crescendo*. The theme returns in its original form in the bass, with triplet figures continuing in the strings and wood wind. It is then given to the brass and finally to the full orchestra.

The Concerto is written for these instruments: three flutes, two oboes, English horn, two clarinets, bass-clarinet, two bassoons, contra-bassoon, four horns, three trumpets, three trombones, tuba, timpani, snare-drum, bass-drum, triangle, wood-block, tambourine, cymbals, Glockenspiel, pianoforte, strings.



“Walter Piston owes his patronymic to his grandfather, Pistone, an Italian by birth. The final ‘e’ fell off when Pistone came to America; he married an American woman, and his son, Walter Piston’s father, married an American.” Thus Nicolas Slonimsky, in his article on Piston in “American Composers on American Music.” The same writer fits this composer into the American scheme: “Among American composers, Walter Piston appears as a builder of a future academic style, taking his definition without any derogatory implications. There are composers who draw on folklore, and there are composers who seek new colors, new rhythms, and new harmonies. Walter Piston codifies rather than invents. His imagination supplies him with excellent ideas, and out of this material he builds his music, without words, descriptive titles, and literature. He is an American composer speaking the international idiom of absolute music.”

Mr. Piston studied violin with Messrs. Fiumara, Theodorowicz, and Winternitz in Boston, and piano with Harris Shaw. Attending Harvard University, he studied theory and composition in the music department there, and later went to Paris to study with Nadia Boulanger. For several seasons he was conductor of the Pierian Sodality Orchestra of Harvard University. He now teaches in the Music Department.



PRELUDE TO "THE AFTERNOON OF A FAUN" (AFTER THE
ECLOGUE OF STÉPHANE MALLARMÉ) *

By CLAUDE DEBUSSY

Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris,
March 26, 1918

IT was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and "*La Damselle Éluë*" were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was under the direction of Eugène Ysaye. The new works above named and two songs were to be performed, also at the end of the programme an unpublished manuscript score: "*Prélude, Interlude, et Paraphrase Finale*" pour "*L'Après-midi d'un Faune*." This work was withdrawn by the composer as not ready for performance. Debussy; following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. When after two years of work upon it he was ready in the summer of 1894 to yield it for performance and publication, the second and third parts, which had not gone beyond the stage of fragmentary sketches, had been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the *Société Nationale* on December 22 and 23, 1894, Gustave Doret conducting. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad. †

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his "The Symbolist Movement in Modern Literature") wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall

* Last performed at these concerts March 29, 1934.

† The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. Not until the end of 1913 did this particular masterpiece find its way into the concerts of that institution sacred to form—the Paris *Conservatoire*.

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therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."



“TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER, — IN RONDO FORM,”

FOR FULL ORCHESTRA, *Op.* 28.*

By RICHARD STRAUSS

Born at Munich, June 11, 1864

AT first, Strauss was inclined to let the title: “*Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise — in Rondoform*” stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

“It is impossible for me to furnish a programme to ‘*Eulenspiegel*’; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two ‘*Eulenspiegel*’ motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them.” Strauss finally noted three themes; the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue’s condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

“Once upon a time there was a *Volksnarr*; Named *Till Eulenspiegel*; That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till’s street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more.”

* The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich, the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896.

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SATURDAY EVENING, FEBRUARY 22, at 8:15 o'clock

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The St. Matthew Passion

Following the performances last year of Bach's St. John's Passion, there is announced a revival of the same composer's more famous Passion According to St. Matthew, which has not been performed by the Boston Symphony Orchestra since the spring of 1918. The performance will be given for the benefit of the Orchestra's Pension Fund, Sunday afternoon, April 26, in Symphony Hall — Dr. Koussevitzky conducting the combined forces of the Orchestra, the choruses of Harvard and Radcliffe, and five soloists.

Bach, working with Picander in the preparation of the text of this score, was enabled to treat in all its fullness the dramatic narrative of St. Matthew. The mighty choruses, the affecting arias and chorales, music of reflection and emotional commentary, and the profoundly moving narrative as expressed in the recitatives of Jesus and the evangel — in each of these aspects the Matthew-Passion is considered the greatest expression of Bach's religious devotion and his power of dramatic depiction in tones.

Sir Hubert Parry, writing of the Matthew-Passion, called it "probably the most beautiful expression of a beautiful phase of religion. . . . Truly the keynote of the whole is the divine manifested in man. The Godhead of Christ is scarcely anywhere apparent. The tragedy is unfolded in its purely human aspects, as the sacrifice of a man who was ideally adorable as man rather than on account of his divine descent. . . . Bach's music is almost invariably intensely human in its expression, and notwithstanding the enormous amount of church music which he wrote, uneclesiastical. It is intensely spiritual, deeply devout, nobly and consistently serious, but with the largeness of temperamental nature that reaches out beyond the limitations of any four walls whatever into communion with the infinite. The story of the Passion as told by him would appeal not only to the Christian but also to a pagan who had but the slenderest knowledge of the traditions of Christianity. It was the outcome of Teutonic Christianity of the time, and yet it transcended it in the far-reaching power of the music and makes an appeal which can be answered by humanity at large."

Sanders Theatre, Cambridge
[Harvard University]



Thursday Evening, March 19

ANNOUNCEMENT

THE second annual meeting of the Society of Friends of the Boston Symphony Orchestra will be held in Symphony Hall on Wednesday, April 8, 1936, at four o'clock in the afternoon. Dr. Koussevitzky and the Orchestra have offered to play a special program, and Mr. Olin Downes, the distinguished music editor of the *New York Times*, has accepted an invitation to attend the meeting as guest and speaker of the occasion.

Admission to this meeting will be by ticket only, and tickets will be seasonably mailed to all those who are enrolled as Members of the Association on March 31, 1936.

EDWARD A. TAFT,
*Chairman of Friends of the
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FIFTY-FIFTH SEASON, 1935-1936

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RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the Sixth Concert

THURSDAY EVENING, *March 19*

with historical and descriptive notes

By JOHN N. BURK

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SIXTH CONCERT

THURSDAY EVENING, *March 19*

Programme

HAYDN Symphony in E-flat, No. 99

- I. Adagio; Vivace assai
- II. Adagio
- III. Menuetto (Allegretto)
- IV. Vivace

FAURÉ.....“Elégie” for Violoncello and Orchestra

RAVEL.....Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. FERIA

INTERMISSION

WAGNER.....Prelude to “Lohengrin”

WAGNER.....Prelude and “Liebestod” from “Tristan und Isolde”

WAGNER.....Prelude to “Die Meistersinger von Nürnberg”

SOLOIST
JEAN BEDETTI

SYMPHONY IN E-FLAT MAJOR, No. 99 (No. 10 OF THE
LONDON SERIES)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

LINGERING over the beauties of one of the symphonies of Haydn, it is hard to realize that he wrote more than a hundred, and produced even the best of them literally by the dozen. For Salomon in London he composed two sets of six for his two English visits — his last, and according to general opinion, his finest development of the form. For the Parisian society, "*Concerts de la Loge Olympique*," he had also provided an even twelve.

This symphony (the ninety-ninth in the chronological numbering of Mandyczewski) was designed by Haydn for his second visit to England, written in Vienna in 1793 in the interval between his two journeys to the British capital, and duly performed in London in 1794 or 1795. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which he arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public

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had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his *vivace assai*. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, *cantabile*, which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, *allegretto*, based upon a simple descending chord of E-flat. In the trio the oboe, *cantabile*, is combined with the strings. The final rondo, *vivace*, brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.



ÉLÉGIE FOR VIOLONCELLO AND ORCHESTRA

By GABRIEL FAURÉ

Born at Pamiers (Ariège), France, on May 13, 1845; died at Passy, on November 4, 1924

FAURÉ's "Élégie for Violoncello" was published in its original form with piano accompaniment in 1883. The composer later prepared the orchestral version of the piano part. The "Élégie" was performed at these concerts on December 5, 1924, and on April 19, 1929 — in each case Jean Bedetti was the soloist. At the concert of 1924, the programme was arranged in memory of the French composer. It consisted of the Overture to his opera "*Pénélope*," and the second suite from "*Daphnis et Chloé*" by Maurice Ravel, Fauré's distinguished pupil. Beethoven's "Eroica" Symphony was the closing number.

Fauré is remembered in Paris as the composer of operas, orchestral and chamber music, together with a number of songs of matchless beauty and distinction. In his earlier years, he was known as organist at one after another of the churches of Paris — St. Honoré d'Eylau, St. Sulpice, the Madeleine. Saint-Saëns was his master in pianoforte, and when he became director of the *Conservatoire* in 1905, a post which he held until 1920, many of France's younger generation learning their art benefited by this musician of fine discernment. He was the master of Maurice Ravel, Florent Schmitt, Louis Aubert, Nadia Boulanger, Roger Ducasse, Enesco, Grovlez, and Raoul Laparra.

The following works of Fauré, in addition to the "Élégie," have been performed by this orchestra: Suite from the Incidental Music to "*Pelléas et Mélisande*," December 16, 1904 (also 1905, 1911, and 1923); Suite from the Stage Music to "Shylock," February 14, 1919; Prelude to "*Pénélope*," March 28, 1919, and December 5, 1924.

Just before the death of Fauré, Aaron Copland* wrote: "The world at large has particular need of Gabriel Fauré today; need of his calm, his naturalness, his restraint, his optimism; need, above all, of the musician and his great art.

*'Là, où tout n'est qu'ordre et beauté,
Luxe, calme, et volupté.'*

* "Gabriel Fauré: The Neglected Master," the Musical Quarterly, October, 1924.



RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875

His "*Rapsodie Espagnole*," composed in 1907, was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. He dedicated the work to "*Mon cher Maître, Charles de Bériot*." When it was first performed at the Colonne concerts in Paris, March 15, 1908, the audience demanded a repetition of the *Malagueña*. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it here at a concert of the Boston Orchestral Club on January 26, 1910. The first performance by this orchestra was on November 21, 1914. The composer included it upon his programme when he appeared as guest conductor of this orchestra, January 14, 1928.

Ravel, like other French composers — and certainly with no less distinction — has lent a discerning and acquisitive ear to the charms of the music across the Pyrenees. There is his "*Alborada del Gracioso*" which, as a piano piece, antedates this one; also the early "*Habanera*" from "*Les Sites Auriculaires*," for two pianos, of 1895, which the composer

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further developed in the third number of his suite. His later "*L'Heure Espagnole*" and "*Bolero*" are well known.

For his "*Rapsodie*," Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps.

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña*, Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score and is an orchestration of the early *Habanera* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera*—fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale* (*assez animé*, 6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement, and a *fortissimo* close.



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PRELUDE TO "LOHENGRIN"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his "*Lohengrin*," and in May of that year his political activities resulted in his exile from Germany. He therefore had no hand in the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. "*Lohengrin*" had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and in the next few years went the rounds of the principal opera houses of Germany and Austria.

The Prelude is based upon a single motive of the Holy Grail. The explanation of the composer follows:

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this super-sensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with his disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of '*Lohengrin*,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

PRELUDE AND "LIEBESTOD," FROM "TRISTAN UND ISOLDE"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER permitted the Prelude to "*Tristan und Isolde*" to be performed in concert before the whole work had been produced — he even allowed it to be played at Prague (by Bülow) and in Leipzig in the spring of 1859, a few months before he had written the third act (which he finished at Lucerne in August). Also before the initial performance (in Munich, June 10, 1865) he conducted the Prelude and "*Liebestod*," which he had arranged for concert purposes, and labelled — not inaccurately — "*Liebestod*" and "*Verklärung*" ("Love Death" and "Transfiguration").

The composer has been criticized for conducting excerpts from his operas at concerts despite his own expressed disinclination thus to sever them from the scheme in which they were so inextricable a part. He has more particularly been reproached for withholding the "*Tristan*" prelude from Herbeck in Vienna, even while planning a performance under his own hand. The critics, it may here be said with some assurance, might have chosen a dozen far weaker spots in the Wagnerian integrity. One can easily imagine the composer weighing the pros and cons in this dilemma — and finally choosing with

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his usual shrewd sense of the larger issue. He must have been reasonably averse to giving out this fragment from a vital organism as if it were an inconsequential overture *à la Rossini*, exhibiting it to a world entirely ignorant of the subject and alien to the style and import. It was doubtful propaganda for "*Tristan*" — for it could not have made a clear or adequate impression on its uninformed hearers.

On the other hand, Wagner at this time was pressed by certain imperative needs — the need of money, of course, and the need for recognition of his matured art. He was looked upon, not unreasonably, by practical-minded folk as a crack-brained spinner of impossible schemes. Still in exile, he had heard nothing since "*Tannhäuser*," and the world knew nothing of his "*Ring*" or his "*Tristan*." He must have craved the solace and assurance of an actual hearing of something from his later music. Finally, Wagner was ready, and wisely so, to sacrifice present expediency to ultimate success — which then seemed to recede further and further from his reach.

The Prelude, or "*Liebestod*," as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair have taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebestod*." Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

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PRELUDE TO "*DIE MEISTERSINGER VON NÜRNBERG*"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for "*Die Meistersinger*" (and "*Lohengrin*" as well) in the summer of 1845, when having completed "*Tannhäuser*" he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in "*Tannhäuser*" and its contest of song. He carried the project in the back of his mind while more immediate concerns — "*Lohengrin*" and the "*Ring*" — occupied him. Then came "*Tristan*," and only after the "*Tannhäuser*" fiasco in Paris, in 1861, did he give his complete thoughts to his early Nurembergers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into "*Tristan*," he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built up readily, and for the first time, a strictly human world, free of gods, legendary heroes, and magic spells.

He went to Biebrich on the Rhine to compose "*Die Meistersinger*" and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third — fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing "*Die Meistersinger*" for performance in the autumn season of 1862, but intruding troubles — the financial entanglements, the summons to Munich by King Ludwig, and his enforced departure from that city — these things delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the "new" prelude and the overture to "*Tannhäuser*." There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

The following analysis (somewhat condensed) was made by Maurice Kufferath:

This Prelude is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, *moderato*, in the form of a march built on four chief themes combined in various ways. The tonality of C major is well maintained.
2. A second period, E major, of lyrical character, fully developed, and in a way the center of the composition.
3. An intermediate episode in the nature of a scherzo, developed from the initial theme, treated in diminution and in fugued style.
4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a *stretto*.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie (compare Elgar's theme of "London Citizenship" in "Cockaigne"). Secondary figures are formed from disintegrated portions of this theme.

The exposition of the initial theme, with the first development, leads to a second theme. It is essentially lyrical; given at first to the flute, it hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A flourish of violins leads to a third theme, intoned by the brass, sustained by harp. This theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling. This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a broadly extended melody, — the theme that characterizes in general the love of Walther and Eva. Here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways, — as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. Now there is an *allegretto*. "The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the violoncellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his prize Song, — 'What? He? Does he dare? *Scheint mir nicht der Rechtel!*' 'He's not the fellow to do it.' And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead."

After a return to the short episode, there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played *scherzando* by the second violins, violas, and a portion of the wood wind. This is the culmination of the overture. The melodious phrase is developed broadly. It is now and then traversed by the ironical theme of a flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the Mastersinger theme, which serves at last as a song of apotheosis.

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Concert Bulletin of the Seventh Concert

THURSDAY EVENING, *April 9*

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

SEVENTH CONCERT

THURSDAY EVENING, APRIL 9

Programme

MOZART Overture to "The Marriage of Figaro"

BRAHMS Concerto for Pianoforte No. 2 in B-flat, *Op.* 83

- I. Allegro non troppo
- II. Allegro appassionato
- III. Andante
- IV. Allegretto grazioso

INTERMISSION

SIBELIUS Symphony No. 1 in E minor, *Op.* 39

- I. Andante ma non troppo; Allegro energico
- II. Andante ma non troppo lento
- III. Allegro
- IV. Finale (Quasi una Fantasia): Andante; Allegro molto

SOLOIST

ARTUR SCHNABEL

STEINWAY PIANO

OVERTURE TO THE OPERA, "THE MARRIAGE OF FIGARO"

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; at Vienna, December 5, 1791

"**L**E NOZZE DI FIGARO: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. It opens (Presto, D major, 4-4) immediately with the first theme; the first part of it is a running passage of seven measures in eighth notes (strings and bassoons in octaves), and the second part is given for four measures to wind instruments, with a joyous response of seven measures by full orchestra. This theme is repeated. A subsidiary theme follows, and the second theme appears in A major, a gay figure in the violins, with bassoon, afterward flute. There is no free fantasia. There is a long coda.

Mozart saw in the play of Beaumarchais an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command, on account of its immorality. How then to propose it anew? Baron Vetzlar* offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

* Da Ponte here refers to Baron Wezlar.

“True: but I have already forbidden the German company to play this piece ‘Figaro.’”

“I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty’s protection. As for the music, as far as I can judge, it seems to me a masterpiece.’

“All right; I trust to your taste and prudence. Send the score to the copyists.’

“A moment afterward I was at Mozart’s. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down.”

Did Da Ponte show himself the courtier when he spoke of the Emperor’s “very correct taste in music”?

There was a cabal from the start against the production of Mozart’s opera. Kelly says in his *Reminiscences*: “Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives — myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams.”

PHILIP HALE.



CONCERTO NO. 2 IN B-FLAT MAJOR FOR PIANOFORTE AND ORCHESTRA, *Op. 83**

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

"It is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll out of his overcoat † pocket and says casually: 'Look at that and write me what you think of it.'"

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quar-

* The concerto has been performed with this orchestra by the following pianists: B. J. Lang (March 14, 1884); Carl Baermann (March 19, 1886); Rafael Joseffy (January 17, 1896); Adele Aus der Ohe (February 10, 1899); Rafael Joseffy (December 30, 1904); Ossip Gabrilowitsch (February 15, 1907); Harold Bauer (February 25, 1916); Carl Friedberg (March 23, 1917); Ossip Gabrilowitsch (January 19, 1918); Felix Fox (November 21, 1919); Harold Bauer (December 7, 1923); Moriz Rosenthal (February 11, 1927); Artur Schnabel (Brahms Festival—March 23, 1930); Ossip Gabrilowitsch (April 28, 1933); Josefa Rosanska (Tuesday series—February 5, 1935); Beveridge Webster (Monday series—December 30, 1935).

† Brahms, far more interested in comfort than style, seems to have been famous for an old brown overcoat at this time. He must have worn it with entire complacence, for his friends, the Herzogenbergs, wrote him (October 28, 1881)—"If you only knew how we two look forward to seeing that good old brown overcoat!"

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ters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier — "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konserterl* with a tiny, tiny *Scherzerl*, and in B-flat — the true and tried B-flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the *Allegro appassionato* which, inserted between the first movement and the *Andante*, gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with piano obbligato." Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral



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parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty years had passed since his First, in D minor. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original near-fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, when according to the testimony of his companion, Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörttschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Sienna, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see. Performances were arranged for a number of cities in November and December, the composer to take the piano part. Budapest was the first, on November 9; then came Stuttgart, November 22. Bülow conducted it at Meiningen on November 27, and subsequently took his orchestra to Berlin and to Hamburg, introducing the concerto in those cities. Zurich, Breslau, Kiel, Bremen, Münster likewise heard it. Before the performance in Vienna (December 26), Brahms, as he had done (or was to do) with each of the four symphonies, played his own two piano arrangements with Ignatz Brüll, for a group of friends. The tour also included Leipzig on New Year's Day, 1882, Utrecht later in January, and Frankfurt in February. Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig.* The *Gewandhäuser*, who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into

play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the programme "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

At Meiningen, a carefully nurtured Brahms center, the composer had been received as heartily as he always was in that town. Bülow had invited him to come and rehearse any of his music that he wished with the ducal orchestra, even with no thought of performance. Brahms could not refuse such an opportunity, and went to Meiningen with his manuscript in October, to try it out, returning in November for the Meiningen performance, which followed those in Budapest and Stuttgart. Brahms wrote to Elisabet, inviting her to the "composer-rehearsals" at Meiningen: "It really is worth while, particularly if you take a few days and hear some of the rehearsals. These fellows play quite excellently, and they have no conception of such rehearsing, such practising, at Leipzig." Miss May says of the concert itself: "The first glimpse of the composer as he advanced to the platform to play the solo of the new Pianoforte Concerto in B-flat caused an outburst of welcome which made it impossible for him to take his seat immediately, and the enthusiasm, growing with each movement, reached its climax at the end. —" The Duke at the end of the concert "expressed his appreciation by decorating Brahms with the cross of his family order."

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!



ARTUR SCHNABEL

ARTUR SCHNABEL was born on April 17, 1882, at Lipnik in Carinthia. He took up the study of the pianoforte at the age of six under Hans Schmitt, and at ten became a pupil of Leschetizky in Vienna, remaining five years under this master. He had no further regular instruction. Brahms heard the boy in recital and was delighted with his playing. Schnabel devoted himself largely to the music of Brahms even in his earlier years. In addition to his activities as interpreter, Mr. Schnabel has composed some pieces in the smaller forms. With Carl Flesch, he has edited the violin sonatas of Mozart, and more recently he has edited the pianoforte sonatas of Beethoven. He has written the book "Reflections on Music," published a few months ago.

Mr. Schnabel made his first visit to this country in 1921. On March 30, 1923, he played Beethoven's Fourth Concerto with this orchestra at a concert at which Bruno Walter was guest conductor. He took part in Boston in the Brahms Festival by the Boston Symphony Orchestra, in March, 1930, playing the two concertos of Brahms, and pianoforte works. He performed Beethoven's Fourth Concerto at a regular concert in the same season. His last appearance here was on December 1, 1933, when he played the Third Concerto of Beethoven in C minor and Mozart's Concerto in A major (Koechel No. 488).

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SYMPHONY NO. 1 IN E MINOR, *Op.* 39

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

IT was in 1899 that Sibelius wrote his First Symphony. The composer conducted its first performance at Helsingfors on April 26 of that year. The first performance of the work by the Boston Symphony Orchestra was given on January 5, 1907, by Dr. Karl Muck, the only music of Sibelius which had previously been heard here having been the Second Symphony, which Wilhelm Gericke made known on March 12, 1904.

When Sibelius was a new and strange voice in the world, many curious things were written about his First Symphony. Paul Rosenfeld found the last measures of the slow movement "something like a memory of a girl sitting amid the simple flowers in the white northern sunshine." Arthur Shepherd, describing the chromatic scales in contrary motion in the development of the first movement, wrote of "scudding clouds in a wind-swept sky, with screaming gulls rudely tossed from their course," while the more moderate Rosa Newmarch was reminded by the score of "the melancholy grandeur of some masterpiece by Ruysdael." Such word images are entirely natural, for there never was a symphony more suited to arouse the story-telling instincts in a sympathetic listener. It is a highly dramatic score, with the colorful orchestration of the earlier tone poems, an impassioned melodic utterance which seems more than once on the verge of words, possessed by a dark, yet exulting mood which at once invites and defies description.

It was also once claimed that the Symphony derived from Finnish folk song (necessarily by those who did not know Finnish folk song), and that it owed a good deal to Tchaikovsky. These misapprehensions vanished as people became more thoroughly acquainted with Sibelius as a musical personality. It was of course to be expected that the first symphony of a composer in Finland (however talented) should in some degree reflect the constructive methods and romantic ardors then in vogue upon the continent of Europe. That the eloquent voice of this symphony is the distinct and unmistakable voice of Sibelius is no less apparent because, in a later day, he has departed from it, cultivating restraint, half-lights, a more inward structural resource.

The First Symphony is probably less racial than has been supposed — though more so than, for example, the unmistakably personal Fourth or Seventh. It has all the seeds of its composer's symphonic

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BRAHMSConcerto for Pianoforte No. 2 in B-flat major, *Op. 83*

SOLOIST

ARTUR SCHNABEL

maturity, although only a modicum of a device in which he was to become a pre-eminent master — the gradual moulding of a theme from the merest fragment. There is indeed theme transformation in this symphony — the accumulation of significance in the heat of discourse — but there is the difference that his starting points in this work were themes full rounded, and of indelible vividness in their very first statement. The “accumulative” method of Sibelius is of course not without precedent: Beethoven, as has often been remarked, developed his greatest movements from the slightest beginnings — the first theme of the “Eroica,” for example, or the theme of its final variations. The striking difference of course between Beethoven and the later Sibelius was the earlier composer’s full exposition — a rule of procedure to which custom bound him, and which lacked force when the theme as first heard was without marked character. Beethoven, contriving a theme with a careful eye toward its possibilities of manipulation, dissection, combination, often used the mere skeleton of a chord — a brief and pliable phrase eminently useful but in itself featureless. The less experienced Sibelius of the First Symphony, who had not yet learned the trick of forfeiting exposition and unfolding his theme as he went along, here chose recklessly themes of full contour and extended beauty — themes which seize the hearer on their first statement, but are correspondingly resistant to development in the full symphonic sense. He bound himself to rely largely upon repetition, holding the interest partly by shifting his background in harmony and color. His great reliance remained in the strangely penetrating beauty of the themes themselves, which grow upon the hearer as they are reiterated, gradually altered to their further enhancement, intensified in the instrumentation. This melodic ascendancy makes a symphonic development in the full sense impossible, and later on Sibelius sacrificed it to the cultivation of his field. The first two symphonies have become a precious and distinct part of the Sibelius heritage for the full-throated songfulness that is in them.

The symphonist is not yet fully awakened. Sibelius is still the bard of the northland, harp at his side, still singing, perhaps, of the legendary heroes of his people, coloring his tale with a full orchestral palette which he was later to simplify. So abundant was his lyric invention that he could afford to be profligate. The first movement has no less than six themes of striking beauty, nor does the flood of melody fail him in the later movements. Points in common between the themes would elude technical demonstration, yet they follow each other as if each grew naturally from the last — as indeed it does. The score and its themes are all of a piece, unified by the indescribable penetrating and poignant mood which runs through them.

As introduction, a clarinet sings a melody of great beauty over a

soft drum roll. The body of the movement opens with a dramatic first theme, stated by the violins and shortly followed by two "subsidiary" themes of more lyrical character. They are not "subsidiary" at all, except in the lingo of classification, taking a predominant part in the movement. The initial theme is more largely proclaimed, and a second theme is given by the flutes in staccato thirds over strings (tremolo) and harp. Another theme (which is later combined with this) is sung by the wood winds over a light accompaniment of syncopated string chords. The first of these gathers great rhythmic impetus as it draws the whole orchestra into its staccato motion.

The melody of the *andante* has an eerie and haunting quality which, once heard, lingers in the memory. It is first played by the muted violins and 'cellos with an answering cadence from the clarinets. Changing its melodic, but keeping its rhythmic shape, it leads, after a curious episode in counterpoint for the wood winds, to a second theme (horn solo), new and yet reminiscent of the songful second theme of the first movement. The initial theme returns, is transformed and intoned mightily by the wind orchestra. The mood of peaceful elegy is finally restored and the strings give the last word, *pianissimo*, of the theme.

The *scherzo* takes a lingering glance at the ways of Beethoven, which this composer was about to leave behind him. The theme first appears as a fragment, short and rough-shod. It is little more than a rhythmic motto, far more malleable than any other in the symphony. The kettledrums rap it out over a strummed accompaniment in the strings, and other instruments follow closely. A second subject (flutes) is combined with it in contrapuntal treatment and leads to a trio of more *legato* character, where the wind choir has the burden of discourse.

The *finale* (*quasi una fantasia*) has an introduction which repeats the melody of the introduction to the first movement (it does not appear elsewhere in the score). The solo voice of the clarinet here becomes the rhapsodic and impassioned voice of the string body, with answer in the wood winds. The main *allegro molto* progresses upon a theme in the clarinets and oboes which somehow develops from the introduction and in turn begets a theme in the 'cellos. Another theme, terse and commanding, makes its brief but impressive message in the strings. The movement, still in imperious vein and punctuated by loud chords, reaches the ultimate *andante assai*, where the broad cantilena which is the last of the themes to make its appearance, is delivered by the combined violins, in the fullest vigor of the G strings. If Beethoven set a long-enduring tradition for a final apotheosis, Sibelius used it in his First (as also in his Second and Fifth symphonies) in his own way. The theme resounds triumphantly, but its A minor is not joyous. The movement is worked out with some elaboration, with a fugato upon its first themes. The *cantabile* theme is developed to the fullest possible sonority. The climax comes, however, as the entire orchestra flings out the brief and striking "second" theme in wild exultation. The symphony ends, as did its first movement, with two dramatic plucked chords of the strings.

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FIFTY-FIFTH SEASON, 1935-1936

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Dr. SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin of the Eighth Concert

THURSDAY EVENING, *April 23*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

EIGHTH CONCERT

THURSDAY EVENING, APRIL 23

Programme

BEETHOVEN.....Symphony No. 1 in C major, *Op.* 21

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Allegro molto e vivace
- IV. Adagio; Allegro molto e vivace

HILLSinfonietta for String Orchestra, *Op.* 40a

- I. Allegro giocoso
- II. Moderato e risoluto
- III. Scherzo: Allegro vivace
- IV. Allegro deciso

INTERMISSION

TCHAIKOVSKYSymphony No. 4 in F minor, *Op.* 36

- I. Andante sostenuto. Moderato con anima in movimento di Valse
 - II. Andantino in modo di canzona
 - III. Scherzo pizzicato ostinato: Allegro
 - IV. Finale: Allegro con fuoco
-

SYMPHONY NO. 1 IN C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

IT was on April 2, 1800, that Beethoven gave his first public concert in Vienna "for his own benefit," and on this occasion, after making due obeissance to his forbears with a symphony of Mozart and airs from Haydn's "Creation," he submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use. He had made sketches for a symphony as early as 1795, when he was still doing exercises in counterpoint for Albrechtsberger.

The critic of the *Allgemeine Musikalische Zeitung*, while commending parts of the concerto and the Septet as a work of "taste and feeling," felt called upon to administer a mild rebuke upon the young man who had stepped out with rather too much temerity and confidence upon the hallowed ground of the symphony which Mozart and Haydn had cultivated in such careful and orderly fashion. The writer admitted in the symphony "much art, novelty, and wealth of ideas," but added: "Unfortunately there was too much use of the wind instruments, so that the music sounded more as if written for a wind band than for an orchestra."* It was after a performance in the more conservative Leipzig Gewandhaus about a year later that a critic found in the symphony "a caricature of Haydn pushed to absurdity." Opinions such as these from Beethoven's contemporaries give pause to us of later days who are inclined to accept this particular first symphony as fundamentally docile to the traditions of the century which had just passed — bold in many matters of detail certainly, but even there not without precedent in the symphonies of Haydn.

The adverse criticisms rankled the proud and aspiring Beethoven, who, offering the symphony to Hofmeister, wrote: "As for the Leip-

* Professor Tovey agrees with this criticism, pointing out that Beethoven does lean upon the wind sections in this symphony, a not unnatural result of his considerable experience with "*Harmoniemusik*" at that time. It might also be that the critic was misled by an ill-balanced performance, for it was particularly bad.

zig O. [*Ochsen?*], let them just go on talking; *they* will never by their chatter confer immortality on anyone, neither can they take it away from anyone for whom Apollo has destined it." This was in January, 1801. In April he wrote imperiously to the firm of Breitkopf and Härtel, who had a proprietary interest in the *Allgemeine Musikalische Zeitung*: "Advise your critics to exercise more care and good sense with regard to the productions of young authors, for many a one may thereby become dispirited, who otherwise might have risen to higher things." Beethoven had the satisfaction of praise from this journal which in 1805 called this symphony "a glorious production, showing extraordinary wealth of lovely ideas, used with perfect connection, order, and lucidity." The satisfaction was sometimes dubious, as when the First Symphony was extolled at the expense of his later ones.

Beethoven, anxious to make his mark in the world as a composer in the larger forms, had at this time his first two piano concertos and the symphony to offer for publication, and accordingly proposed one of them, together with the septet and the piano sonata, Op. 22, to Hofmeister, at that time partnered with Kühnel in the house which was later known as "Peters." Hofmeister was then a Kapellmeister in Leipzig, and Beethoven addressed him as "my dear brother in art." He offered the brace of compositions for the equivalent of \$140, of

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which the symphony was listed at \$50. "Perhaps you will be astonished," he wrote, "that I make no difference between a sonata, a septet and a symphony, but I make none because I think that a symphony will not sell so well as a sonata, although it should surely be worth more." Fixing the total price at "seventy ducats," he wrote: "I do not understand any other money than Viennese ducats; how many thalers and gulden that make is no affair of mine, for I am a bad *business* man and reckoner." Beethoven spoke the sober truth about his abilities as a business man. Even at this early stage of his dealings with publishers, he was negotiating simultaneously with two publishing houses in Leipzig, and making terms for the Septet over which he was already involved with Salomon in London.

The Symphony (in parts) was published at the end of 1801 by Hofmeister and Kühnel. The full score did not appear in print until 1820, when it was published by Simrock.



The introductory *Adagio molto*, only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead





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The Dramatic Plan of the St. Matthew Passion

As Mendelssohn gave the one-hundredth anniversary performance of the St. Matthew Passion with the Singakademie in Leipzig in 1829, Dr. Koussevitzky and the Boston Symphony Orchestra will have the good fortune to mark the two-hundredth anniversary of Bach's notable second production of the work in 1736. The astonishing thing about this Passion music is its extraordinary freshness and energetic power today — even in the contemporary sense of these terms; it remains one of the few eternally modern works. Dr. Albert Schweitzer writes thus of the source of this towering pinnacle of Bach's genius:

“The dramatic plan is at once simple and ingenious. The story of the Passion is cast in a series of pictures. At the characteristic points the narrative breaks off, and the scene that has just passed is made the subject of a pious meditation. This is effected in arias that are usually led up to by an arioso-like recitative. At minor resting points the feelings of the Christian spectators are expressed in chorale verses. The choice of these fell to Bach, and it is just in the insertion of these choral strophes that the full depth of Bach's poetic sense is revealed. It would be impossible to find, in the whole of the hymns of the Christian church, a verse better fitted to its particular purpose than the one Bach has selected.

“Altogether the *St. Matthew Passion* falls into about twenty-four scenes, twelve smaller ones, indicated by chorales, and twelve larger ones, marked by arias. The problem of representing the action of the Passion and at the same time of giving due weight to the devotional element, is solved in the most perfect way imaginable. The more we realize the dramatic plan of the *St. Matthew Passion*, the more we are convinced that it is a masterpiece.”

his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation recalls his not too distant studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo — it is a scherzo indeed of doubled tempo — *allegro molto e vivace*. Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale*, in

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which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The movement with its key progressions, its swift scale passages, its typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.



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SINFONIETTA FOR STRING ORCHESTRA, *Op.* 40a

By EDWARD BURLINGAME HILL

Born in Cambridge, Mass., September 9, 1872

THIS Sinfonietta is a transcription for string orchestra of the String Quartet, *Op.* 40, which Mr. Hill composed between July and September, 1935, and dedicated to Yves Chardon and the Chardon Quartet. The quartet was performed by this group for the first time at Paine Hall, Cambridge, January 23 of the present year. The orchestral version was made at the suggestion of Dr. Koussevitzky. It had its first performances at the concerts of this orchestra in Brooklyn, April 3, and New York, April 4, of the present season. The four movements of the work follow the orthodox form.

Mr. Hill's father was professor of chemistry at Harvard, and his grandfather was president of the University. Like them, he has been connected with Harvard College for a number of years, as professor in the music department. Of his works, the following have been played by this orchestra (the dates are first performances in Boston):

- | | |
|--------------------|--|
| 1916, March 24. | "The Parting of Lancelot and Guinevere," Symphonic Poem. |
| 1919, March 28. | "Stevensoniana" (First Suite). |
| 1920, October 29. | "The Fall of the House of Usher," Poem. |
| 1922, February 24. | Waltzes for Orchestra. |
| 1924, March 21. | "Stevensoniana" (Second Suite). |
| 1924, December 19. | Scherzo for Two Pianos and Orchestra. (Messrs. Maier and Pattison.) |
| 1927, April 1. | "Lilacs," Poem for Orchestra. |
| 1928, March 30. | Symphony in B-flat major, No. 1. |
| 1930, May 2. | "Lilacs." |
| 1930, October 17. | An Ode (Poem by Robert Hillyer). (Composed for the Fiftieth Anniversary of the Orchestra.) |
| 1931, February 27. | Symphony in C major, No. 2. |
| 1932, April 25. | Concertino for Piano and Orchestra. (Soloist, Jesús María Sanromá.) |
| 1933, March 10. | Sinfonietta, in one movement. |
| 1934, March 9. | Concerto for Piano and Orchestra. (Soloist, Mr. Sanromá.) |
| 1935, November 29. | "Lilacs." |

He has also written a sonata for clarinet (or violin), and piano; five Jazz Studies for two pianos; a sextet for wind; "Nuns of the Perpetual Adoration," for women's voices and orchestra.



LIST OF WORKS

Performed at These Concerts

DURING THE SEASON 1935-1936

BACH	Two Preludes (arranged for string orchestra by Riccardo Pick-Mangiagalli)	IV January 16
BEETHOVEN	Symphony No. 7 in A major, <i>Op.</i> 92	III December 5
	Symphony No. 6, in F major, <i>Op.</i> 68, "Pastoral"	V February 20
	Symphony No. 1 in C major, <i>Op.</i> 21	VIII April 23
BLOCH	Concerto Grosso for String Orchestra with Piano Obbligato	II November 7
BRAHMS	Symphony No. 2 in D major, <i>Op.</i> 73	IV January 16
	Concerto for Pianoforte No. 2 in B-flat, <i>Op.</i> 83 (Soloist: ARTUR SCHNABEL)	VII April 9
DEBUSSY	Prélude à l'Après-midi d'un Faune (Eclogue of Stéphane Mallarmé)	V February 20
DUKAS	"La Péri," Danced Poem	I October 17
FAURÉ	"Elégie" for Violoncello and Orchestra (Soloist: JEAN BEDETTI)	VI March 19
HANDEL	Concerto for Two Wind Choirs, with String Orchestra (edited by G. F. Kogel)	III December 5
HAYDN	Symphony in E-flat, No. 99	VI March 19
HILL	"Lilacs," Poem for Orchestra, <i>Op.</i> 33 (after Amy Lowell)	IV January 16
	Sinfonietta for String Orchestra	VIII April 23
MOZART	Symphony in E-flat major (Koechel No. 543)	I October 17
	Overture to "The Marriage of Figaro"	VII April 9
PISTON	Concerto for Orchestra	V February 20
RAVEL	"La Valse," Choreographic Poem	III December 5
	Rapsodie Espagnole	VI March 19
RESPIGHI	"Fontane di Roma" ("Fountains of Rome") Symphonic Poem	II November 7
SAINT-SAËNS	"Le Rouet d'Omphale" ("Omphale's Spinning Wheel"), Symphonic Poem No. 31, <i>Op.</i> 40, after a poem by Henri Cazalis	III December 5
SHOSTAKOVITCH	Symphony No. 1, <i>Op.</i> 10	II November 7
SIBELIUS	Symphony No. 2, in D major, <i>Op.</i> 43	I October 17
	"Pohjola's Daughter," Symphonic Fantasia, <i>Op.</i> 49	IV January 16
	Symphony No. 1 in E minor, <i>Op.</i> 39	VII April 9
STRAUSS	"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner—in Rondo Form," <i>Op.</i> 28	V February 20
TCHAIKOVSKY	Symphony No. 4 in F minor, <i>Op.</i> 36	VIII April 23
WAGNER	Prelude to "Lohengrin"	VI March 19
	Prelude and "Liebestod" from "Tristan und Isolde"	VI March 19
	Prelude to "Die Meistersinger von Nürnberg"	VI March 19

RICHARD BURGIN conducted the second concert. (November 7).

SYMPHONY IN F MINOR, NO. 4, *Op.* 36*

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word "*Pathétique*" for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneïev: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered,† in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape

*Last performed in this series, November 3, 1933.

†This programme for the Fifth Symphony was copied from the diaries of Tchaikovsky (which are preserved at Klin) by Nicolas Slonimsky, during his visit to Russia last summer, and published in the *Boston Transcript*, February 29. Mr. Slonimsky has also translated letters from the full Tchaikovsky-von Meck correspondence which is in process of publication in Russian, and of which two of the three volumes have appeared. The translated letters were published in his article, "The Most Amazing Romance in Musical History," in the *Etude* for October and November, 1935.

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our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Raped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitifully feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegin" to their full flowering and conclusion.

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TUESDAY EVENING, *October 29*

with historical and descriptive notes

By JOHN N. BURK

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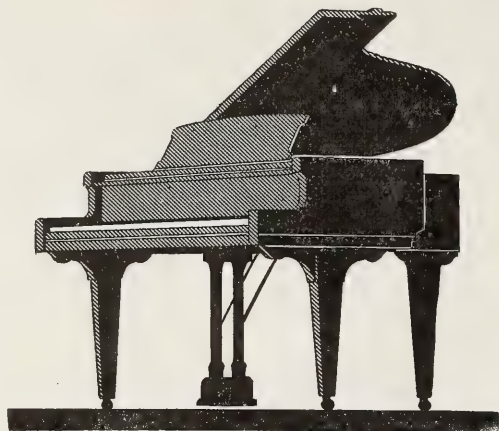
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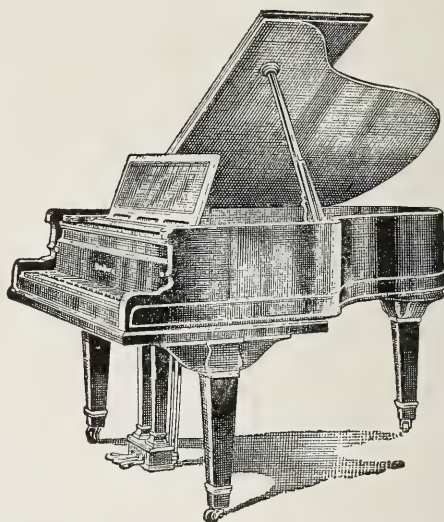
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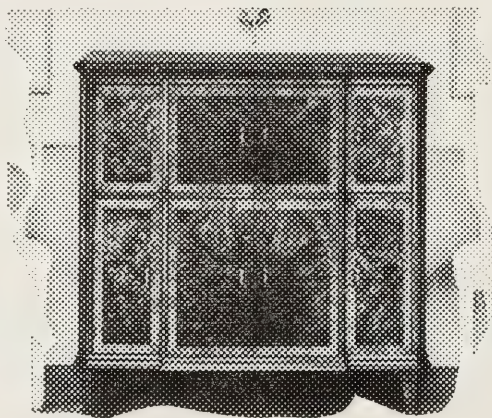
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Programme

MOZARTSymphony in E-flat major (Koechel No. 543)

- I. Adagio; Allegro
- II. Andante
- III. Menuetto: Trio
- IV. Finale: Allegro

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- IV. Dance of the Princess
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- I. Allegretto
- II. Tempo andante, *ma rubato*
- III. Vivacissimo; Lento e suave
- IV. Finale: Allegro moderato

SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE careful catalogue which Mozart kept of his works shows, for the summer of 1788, an industrious crop of pot-boilers — arias, terzets, piano sonatas “for beginners,” a march — various pieces written by order of a patron, or to favor some singer or player. Between these there are also listed:

June 26 — Symphony in E-flat major

July 25 — Symphony in G minor

August 10 — Symphony in C major

How clearly Mozart realized that within about six weeks he had three times touched the highest point of his instrumental writing, three times fixed within the formal symphonic periods the precious distillation of his inmost heart — this we cannot know, for he did not so much as mention them in any record that has come down to us. They were intended, ostensibly, for some concerts which never came to pass; but one likes to believe that the composer's true intent was

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mingled with musical phantasy far past all thought of commissions or creditors. The greatest music must, by its nature, be oblivious of time and occasion, have its full spread of wing, and take its flight entirely to the personal prompting of its maker.

Mozart must have appeared to his acquaintances in the summer of 1788 a figure quite incongruous to any such sublimities — “a small, homely, nervous man,” writes Marcia Davenport with inescapable deduction, “worrying about his debts in a shabby, suburban garden.” And comparing this picture with his music — the very apex of his genius — the writer can well wonder at “the workings of the infinite.” Musical Vienna in 1788 (and long afterwards) was probably unconscious of incongruities. The three great symphonies (destined to be his last) were closed secrets to the public who beheld a famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of “Don Giovanni” in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony

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the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. Celebrated for his operas, much sought as virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins, "at all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here

* Koechel lists only one other symphony by Mozart in a minor key—the early symphony in G minor, No. 183 (1773).

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than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his busy ten days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."



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Posterity can more easily agree with Otto Jahn's characterization of the E-flat symphony as a "triumph of euphony — full of charm," and the "Jupiter" as "striking in dignity and solemnity," than his description of the G minor as "full of passion" — of "sorrow and complaining." Early commentators seem to have found a far greater divergence of mood in the symphonies of Mozart than our present world. Nägeli soberly and earnestly reproached Mozart with an excess of "*cantabilität*." "He cannot be termed a correct composer of instrumental music, for he mingled and confounded '*cantabilität*' with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, causing it rather to retrograde than to advance, and exercising a very powerful influence over it."

Spokesmen of the later time when romance unabashed was the fashion extolled this very quality. E. T. A. Hoffmann called this symphony the "swan song" of Mozart's youth. "Love and melancholy breathe forth in purest spirit tones; we feel ourselves drawn with inexpressible longing towards the forms which beckon as the clouds to another sphere." Wagner's more factual imagination seems to acknowledge Mozart as a primary source of his own emotional art: "The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."

Wagner also discerned a "marked relationship" between this symphony and the Seventh of Beethoven. "In both," he wrote, "the clear human consciousness of an existence meant for rejoicing is beautifully transfigured by the presage of a higher world beyond. The only distinction I would make is that in Mozart's music the language of the heart is shaped to graceful longing, whereas in Beethoven's conception this longing reaches out a bolder hand to seize the Infinite. In Mozart's symphony the fullness of feeling predominates, in Beethoven's the manly consciousness of strength."

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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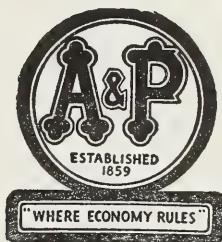
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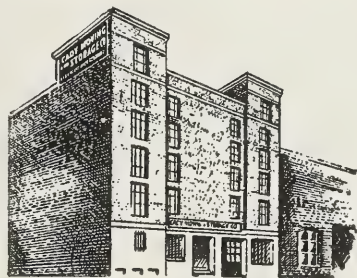
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By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

IN the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "*Oiseau de Feu*" a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastcheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

Fokine's scenario may thus be described:

After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

The score calls for piccolo, 3 flutes (one interchangeable with a second piccolo), 3 oboes, English horn, 3 clarinets in A (one interchangeable with a small clarinet in D), bass clarinet, 3 bassoons (one interchangeable with a second double-bassoon), double-bassoon, 4 horns, 3 trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, 3 harps, 16 first violins, 16 second violins, 14 violas, 8 violoncellos, 6 double-basses.

Stravinsky in 1919 made a revision of his score, using a more modest orchestration.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpää, Finland

THE Second Symphony, probably more than any other of Sibelius, has called up verbal images from many writers. Georg Schneevoigt, including the work upon his programme when he conducted the Boston Symphony Orchestra, March 7 and 8, 1924, then told Mr. Hale that as an intimate friend of Sibelius he could vouch for the composer's intention of depicting in this work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary.

Sibelius, in an interview given to Walter Legge in the *London Daily Telegraph* last December, directly contradicts these assertions: "Since Beethoven's time all the so-called symphonies, except Brahms's,

* This symphony, composed in 1901-02, and first performed at Helsingfors on March 8 of 1902, under the composer's direction, had its first performance in this country by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933. It was performed under the direction of Dr. Koussevitzky (as guest) by the Stadtorchester at Helsingfors, September 13, 1935. "Tapiola" and the Seventh Symphony were also played.

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have been symphonic poems. In many cases the composers have told us or, at least, indicated the programs they had in mind; in others it is plain that there has been some story or landscape or set of images that the composer has set himself to depict or illustrate.

“That is not my idea of a symphony. My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter. ‘Tapiola,’ ‘Pohjola’s Daughter,’ ‘Lemminkäinen,’ ‘The Swan of Tuonela,’ were suggested to me by our national poetry, but I do not pretend that they are symphonies.”

The composer, in the same interview, attributed the allegation of a Tchaikovskyan strain in the first two symphonies to “a wilful overloading of sentimentality” on the part of conductors. “My musical mind and my methods are the very antithesis of Tchaikovsky’s. I cannot think, I have never been able to think, the Tchaikovskyan

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way, and it is the conductors who are to blame if the public thinks it sees in my early works a Tchaikovskyan influence. That I admire Tchaikovsky is true, but I have never written in his style. All I ask of the conductors who play my music is that they should obey my markings implicitly, neither hurrying nor dragging, and to remember that my scoring and my dynamic indications are intentional.”

In a newly published description and analysis of the seven symphonies,* Cecil Gray adds considerably and notably to his book on Sibelius. He says of the Second Symphony: “Written three years after the First, in 1902, it constitutes in many respects a remarkable advance on the latter. While the First Symphony, one may say, is the archetype of the romantic, picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of a dynasty; the Second is the beginning of a new line, containing the germs of great and fruitful developments. In outward appearance the Second Symphony would seem to conform to the traditional four-movement formula of *allegro*, *andante*, *scherzo*, and *finale*, but the internal organization of

* Cecil Gray: “Sibelius: the Symphonies” (“The Musical Pilgrim” series, Oxford University Press, 1935).

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the movements reveals many important innovations, amounting at times, and particularly in the first movement, to veritable revolution, and to the introduction of an entirely new principle into symphonic form.

"The nature of this innovation can be best described by saying that whereas in the symphony of Sibelius's immediate predecessors and contemporaries the thematic material generally consists of definite melodic entities which propagate by means of the method called by biologists binary fission, by splitting up and disintegrating into several thematic personalities, each bar of the original organism becoming a theme in the development, in the mature symphonic writing of Sibelius the method is precisely the opposite — namely, he introduces thematic fragments and proceeds to unite them in the development. Instead of presenting definite, clear-cut, melodic personalities in the exposition, taking them to pieces, dissecting and analysing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most nineteenth-century practitioners of symphonic form, Sibelius inverts the process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dissolving and dispersing the material back into its primary constituents in a brief recapitulation. The peculiar strength and attraction of this

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method of construction consists in the fact that it is the method of nature and of life itself; Sibelius's most characteristic movements are born, develop, and die, like all living things."



Constant Lambert dwells with enthusiasm on the first movement (which he much prefers to the other three) of this symphony in the closing chapter of his book "Music, ho!" In this chapter Sibelius comes suddenly upon the scene as a sort of musical saviour, following a long survey of contemporary music in which composers of all sorts are tried and found wanting. Each has pursued his particular style, experimental or imitative, to its logical end, and has thus let himself into a cul-de-sac, while the world turns away, bored. "There is always the chance," Mr. Lambert concludes, referring to the Shakespearean line which gives the book its title,* "that Cleopatra may become bored with billiards also, and when she returns to the musician his song will be all the more moving for having been written to please not her but himself."

The musician who has wisely written to please himself, while others have lost the world's attention by scampering after one fetish or another, is none other than Sibelius. Once patronized, as Mr. Lambert points out, by the more revolutionary composers as somewhat conservative and old-fashioned, Sibelius is now found to have been considerably in advance of them all the time. He has quietly retained the symphonic essentials, and developed his own "integration of form" conditioned by his own artist's nature and need. The new formal significance is notably attained in "Tapiola" — "which gives clear evidence of a constructive ability and continuity which is unparalleled within the last fifty years." As for the Seventh Symphony — "it is impossible to convey on paper the magnificent formal sweep and emotional logic of this work." Here "Sibelius' art reaches its second great apex" (the first having been in the Fourth Symphony in A minor).

In the Second Symphony, according to Mr. Lambert, the composer's "highly individual method of formal construction" finds its most notable development. "The first movement of Sibelius' No. 2 differs from any previous symphonic movement in that its undoubted continuity and formal balance are not established until the last bars. The exposition of a Beethoven symphony is by no means a complete statement, but it is logical enough as far as it goes. The exposition of this particular movement, a string of apparently loosely knit episodes, is completely incomprehensible at a first hearing, and it is only

* "All: The Music, ho!

Cleopatra: Let it alone; let's to billiards."

towards the end of the development and in the curiously telescoped recapitulation that the full significance of the opening begins to be apparent. Instead of being presented with a *fait accompli* of a theme that is then analysed and developed in fragments, we are presented with several enigmatic fragments that only become a *fait accompli* on the final page. It is like watching a sculptured head being built up from the armature with little pellets of clay or, to put it more vulgarly, it is like a detective story in which the reader does not know until the final chapter whether the blotting paper or the ashtray throws more light on the discovery of the corpse in the library."



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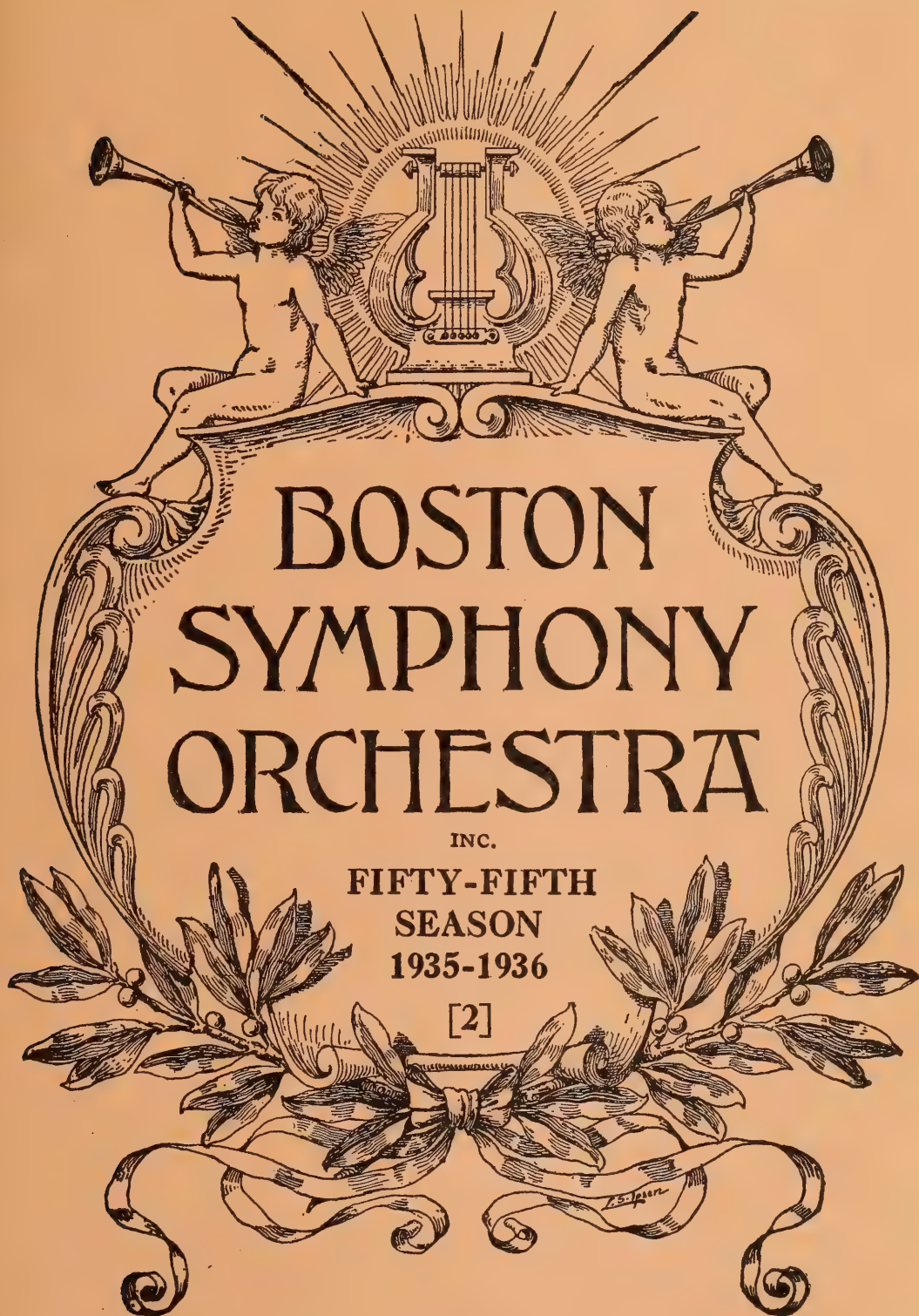
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TUESDAY EVENING, *November 26*

with historical and descriptive notes

By JOHN N. BURK

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TUESDAY EVENING, NOVEMBER 26, 1935

Programme

BEETHOVEN Overture to Goethe's "Egmont," *Op.* 84

BEETHOVEN Symphony No. 9 in D minor, with final chorus on
Schiller's Ode to Joy, *Op.* 125

- I. Allegro, ma non troppo, un poco maestoso.
- II. Molto vivace: Presto.
- III. Adagio molto e cantabile.
- IV. Presto.
 - Allegro assai.
 - Presto.
 - Baritone Recitative.
 - Quartet and Chorus: Allegro assai.
 - Tenor Solo and Chorus: Allegro assai vivace, alla marcia.
 - Chorus: Allegro assai.
 - Chorus: Andante maestoso.
 - Adagio, ma non troppo, ma divoto.
 - Allegro energico, sempre ben marcato.
 - Quartet and Chorus: Allegro ma non tanto; Prestissimo.

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OVERTURE TO GOETHE'S "EGMONT," *Op. 84**

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN wrote his incidental music to Goethe's play by assignment (for a production by Hartl at the Hofburg Theatre in Vienna on May 24, 1810). It could hardly have been an unwilling task, for the heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the

* The overture and incidental music to "Egmont" was performed at these concerts April 13, 1934 (Soprano, Olga Averino; Reader, Richard Hale).

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Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not un-
plausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

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As for Goethe’s attitude toward Beethoven, he has often been accused of indifference, probably unjustly. The urbane poet was bound to find the brusque and eruptive composer unpleasantly disturbing. The fact remains that he had a genuine admiration for Beethoven’s music. He produced “Egmont” at Weimar, with the incidental music, and on many occasions listened to the master’s various scores with curious interest. That he found the Fifth Symphony impressive, but terrifying, was due, partly to the aggressive challenge in it, partly to his supersensitive hearing, which was offended by tones of more than moderate volume.

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ON SCHILLER'S "ODE TO JOY," *Op.* 125

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THE fact that twelve years (1812-24) elapsed between Beethoven's Eighth Symphony and the completion of his Ninth does not signify that on entering the last phase of his creative life he deliberately turned away from the form in which he had dwelt so long and so magnificently. Did practical considerations deter him, considerations which included the need of money, or did his growing artist's nature require a pause for a new gathering of forces, a considered approach to the problem of writing a symphony which should expand and alter the old orthodox formula with all of the adventurous freedom he was then applying to the piano sonatas — transforming the moods and contours of his favorite form into something leagues removed from the Seventh and Eighth Symphonies and their predecessors? There is a good case for each point of view; let him decide who can.

The historian's meticulous chronicle of these years shows a Beethoven preoccupied with material cares which were no less real because



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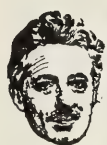
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they were largely self-imposed, or imaginary. They appear sordid indeed when compared to the ideal world of tones which at times they held in abeyance. There were the petty commissions, the occasional pieces such as the "*Wellington's Sieg*," and the consequent law-suit with Maelzel ("Such things," he wrote to his lawyer, "exhaust me more than the greatest efforts in composition"); the attempts at organizing concerts, the negotiations with patrons and publishers on a plane something short of accepted business ethics; all of which may be summed up as an attempt to "feather his nest" and lay aside a money portion for his nephew. The five years' struggle for the guardianship of Karl began with the death of his father (Beethoven's brother Caspar) in 1815. No uncle was ever more grotesquely unfitted for such a charge. Increasingly solitary, lamentably deaf, morbidly suspicious and irascible, Beethoven goaded his nephew to extremes by his rigid exactions, while he raged at his servants, quarrelled with his friends.

One cannot assume, despite all of this corroborative evidence, that Beethoven was deflected by external circumstances from continuing the symphonic succession. The musical inquirers are inclined to seek a deeper and more inward direction of the creative currents, just as they reject Wagner's plain assertion on laying the "Ring" aside to write "*Tristan*," that considerations of early production and profit were guiding him. Beethoven, too, dwelt lengthily on financial advantages, but meanwhile, as Wagner wrote a "*Tristan*" that was beyond any theatre in Europe, Beethoven could not order his *Missa Solemnis* to an occasion, nor compose a symphony at the urgent bidding of the long expectant London Philharmonic Society.

Beethoven's sketchbooks, as close a record of a great artist's shaping processes as posterity may hope to possess, show the long germination of the Ninth Symphony in Beethoven's mind. He had even from the Bonn days made musical notations of a possible setting for Schiller's "*Ode to Joy*," but these musical phrases have nothing in common with the theme he finally evolved, except in their diatonic simplicity. Apparently it did not occur to him until the symphony had reached an advanced stage to introduce Schiller's lines in this particular work. Although he had long pondered the unprecedented idea of introducing human voices in a symphony, he planned for this one an instrumental finale, the subject matter of which he ultimately used for the Finale of his String Quartet in A minor.

Thoughts of a "symphony in D minor" were noted by Beethoven while he was making sketches for his Seventh and Eighth in 1812. In 1815 there occurs an intended subject for a fugue which was destined to become the theme of the Scherzo. It was in 1817 that he began consciously to work upon a symphony, making drafts for the first

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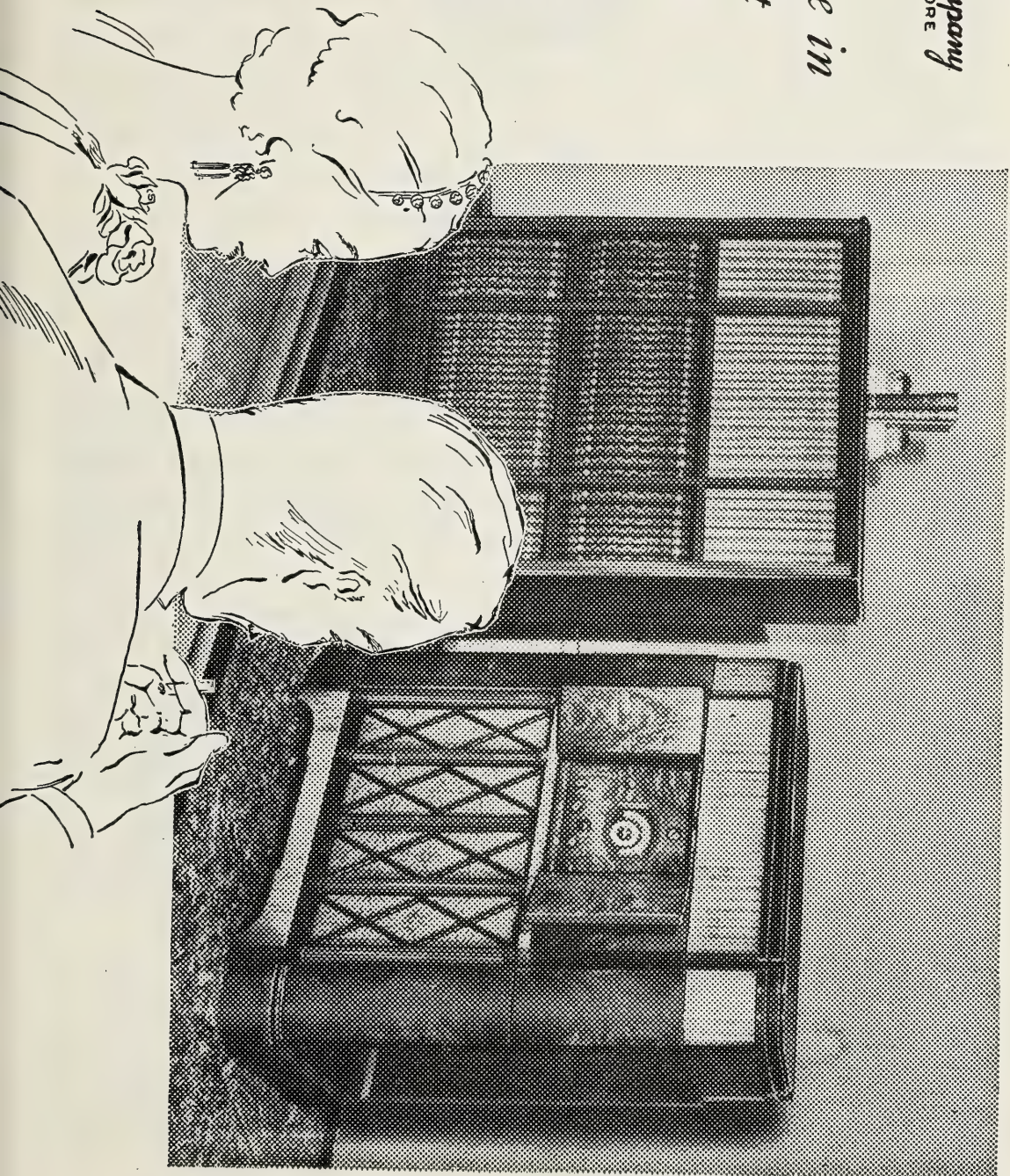
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movement, which in the next year took extended form. In 1818, while at work upon the "*Hammerklavier*" Sonata, he jotted down an idea for still another symphony, to follow the "Sinfonie in D," in which there was to be a "pious song in the ancient modes — Lord God we praise thee — alleluia — either alone or as an introduction to a fugue. Or the adagio might be repeated in some manner in the last movement, in which case the vocal parts would enter gradually — in the text of the Adagio — Greek myth, Cantique Ecclésiastique — in the Allegro feast of Bacchus." In these hazy plans Schiller is not mentioned. In the four years that follow, the last three piano sonatas and the Missa Solemnis must have required all of his attention. In 1822 the sketches were resumed, the opening movement made further progress, and the melody (with text) of the "Ode to Joy" indicated for the finale. Plans were not yet defined, except for the developing first movement. The composer still contemplated a second and companion symphony — a "*Sinfonie allemande*," for which the chorus with German words was then intended. The Symphony in D minor, with an instrumental finale, would be more appropriate for London.

With the first movement nearly completed in sketch form, Beethoven developed the other three simultaneously, according to his way. The first theme of the Adagio did not occur to him until the summer of 1823. Like the choral theme, it reached its perfection of simplicity, not by sudden inspiration, but by laborious and minute stages. Beethoven was faced with a real problem of integration when he came to the point of introducing plausibly a vocal text, after three prolonged instrumental movements, into the wordless realm wherein the symphony had always dwelt. "When he reached the development of the fourth movement," wrote Schindler, "there began a struggle such as is seldom seen. The object was to find a proper manner of introducing Schiller's ode. One day entering the room he exclaimed, 'I have it! I have it!' With that he showed me the sketchbook bearing the words 'Let us sing the song of the immortal Schiller, *Freude*.'" These words, as the sketchbooks show, were arrived at only after many trials, and were changed in their turn. The symphony was completely sketched by the end of 1823; written out in full score by February, 1824. Thayer, summing up its progress, points out that work upon the symphony as such extended, with interruptions, over six years and a half. "Serious and continuous labor" upon it, following the completion of the Mass, took a little more than a year.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, and accumulating a great

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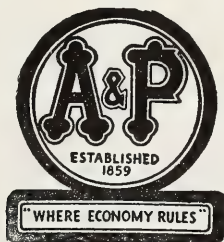
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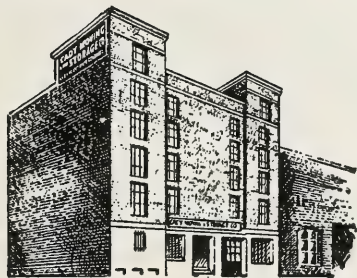
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crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the "Ring."

The development in this, the longest of Beethoven's first movements, moves with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in "Essays of Musical Analysis") that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still ("Beethoven and his Nine Symphonies"): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the *finale*, it is still the opening *allegro* that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

For the only time in his symphonies, Beethoven in this case put his *scherzo* second in order and before the slow movement. A *scherzo* it is in everything but name, with the usual repeats, trio, and *da capo* (with bridge passages added). There is the dancelike character of earlier *scherzi*, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarified purity as this movement, like the others, adds a new voice to an old form. This *scherzo* has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps its constant impact through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found its way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, *adagio* in B-flat, 4-4 time, the second, *andante moderato* in D major, triple time. After the almost static *adagio*, the second theme attains flowing motion in its melody, which Beethoven has marked "*espressivo*." This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The *adagio* theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The *finale* opens with a frank discord, followed by a stormy and clamorous *presto* of seven bars. It is as if the composer, having wrested from his first three

movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the *adagio* softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, *piano*. Gradually harmonies and instruments are added, until the exposition has been completely made, but not even yet has the composer left the instrumental field.

Once more there is the noisy *presto* passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

*"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."*

*"O brothers, these sad tones no longer!
Rather raise we now together our voices,
And joyful be our song!"*

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

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There immediately follow the first three verses of Schiller's Ode,* by the solo quartet and chorus:

*Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.
Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.*

*Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.*

*Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.*

*Joy, thou spark from flame immortal
Daughter of Elysium!
Drunk with fire, O heav'n born Goddess,
We invade thy halidom!
Let thy magic bring together
All whom earth-born laws divide;
All mankind shall be as brothers
'Neath thy tender wings and wide.*

*He that's had that best good fortune,
To his friend a friend to be,
He that's won a noble woman,
Let him join our Jubilee!
Ay, and who a single other
Soul on earth can call his own;
But let him who ne'er achieved it
Steal away in tears alone.*

*Joy doth every living creature
Draw from Nature's ample breast;
All the good and all the evil
Follow on her roseate quest.*

* It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, "*Froh, wie seine Sonnen fliegen*," belonging to the fourth verse, which he did not use, and obviously chosen for its militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "*Dieses Glas dem guten Geist!*" ("This glass to the good Spirit!")

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*Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.*

*Kisses doth she give, and vintage,
Friends who firm in death have stood;
Joy of life the worm receiveth,
And the Angels dwell with God!*

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures "*alla Marcia*," adding piccolo, double bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

*Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.*

*Glad as burning suns that glorious
Through the heavenly spaces sway,
Haste ye brothers, on your way,
Joyous as a knight victorious.*

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (*andante maestoso*) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

*Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder — überm Sternenzelt
Muss ein lieber Vater wohnen!*

*Love toward countless millions swelling,
Wafts one kiss to all the world!
Surely, o'er yon stars unfurl'd,
Some kind Father has his dwelling!*

A religious *adagio* in a mood of mystic devotion is the setting of the following verse:

*Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.*

*Fall ye prostrate, O ye millions!
Dost thy Maker feel, O world?
Seek Him o'er yon stars unfurl'd,
O'er the stars rise His pavilions!*

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But the key verse of the movement is the first: "*Freude, schöner Götterfunken*," and this, with its chorus: "*Seid umschlungen, Millionen*," is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, *prestissimo*.

Writing to Ferdinand Ries in London, Beethoven asked, in 1822, "What would the Philharmonic Society offer me for a symphony?" Ries wrote to Beethoven of the Society's offer of fifty pounds, and Beethoven, although not pleased with the amount, promised them a manuscript symphony, soon to be forwarded, for their exclusive use until its publication, eighteen months later. He further promised an overture, which was the "Consecration of the House." Unfortunately, he had already disposed of the overture to a London publisher (Boosey), and although the fifty pounds was sent, the symphony was not forthcoming.

It was in 1824 that Beethoven offered the symphony for performance by the Vienna "Gesellschaft der Musikfreunde." The Society refused because of the expense which would be involved, but a group of thirty Viennese friends who designated themselves "disciples and lovers of art" urged him not to permit "his new masterpieces to leave the city of their birth," and Beethoven, much gratified, arranged for the initial performance at the *Kärnthnertheater* on May 7, 1824. Almost a year later (March 21, 1825) the first English performance took place. The manuscript copy possessed by the London Philhar-

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monic Society reads "composed for the Philharmonic Society in London." Yet Beethoven formally dedicated the score to Friedrich Wilhelm III of Prussia, with an elaborate letter written in October, 1826, and duly acknowledged the next month.

THE PROBLEM OF THE FINAL CHORUS

Thayer summarily dismisses the "fantastic notion that the Symphony was conceived *ab initio* as a celebration of joy." The evidence is incontrovertible that the composer, contemplating a possible musical setting of Schiller's Ode at various times of his life, seems not to have considered it for a symphony. First it was to be a "*durch komponirtes Lied*"; later it was to be introduced into an overture in "disjointed fragments." When in 1812, Beethoven wrote of a "*Sinfonie allemand*," he became vague, projecting two symphonies. We know that he first sketched an instrumental finale for the Ninth, and finally brought in his voices only after anxious self-questioning. Czerny has left to posterity the explicit statement that after the first performance Beethoven thought of composing a new instrumental finale, a statement which Schindler emphatically denied. Thayer bestows his usual judicious paragraph to this controversy, and decides that although Beethoven very likely held such thoughts — "he had witnessed the extraordinary demonstration of delight with which the whole work had been received and he may have found it as easy as some of his commentators to believe that his device for presenting the choral finale as the logical and poetically just outcome of the preceding movements had been successful despite its obvious artificiality." "Beethoven labored hard to establish arbitrarily an organic union between the ode and the first three movements," writes Thayer with sober reason. But perhaps something more than logic is required for the justification of Beethoven's genius in its fullest course. It was at such moments that Beethoven was a law unto himself, and when he set his will to impose massed human voices upon his symphonic *finale*, it was in his nature to make their introduction plausible, and their presence integral to his scheme. His was surely at times a power of fusion transcending the reason of a workaday world. The *raptus* of Beethoven, which no one shall explain, could not only develop a trite phrase into a music of undying beauty — it could pervade four movements of a score and make them one; it could condition thought itself, knit "artificial" jointures into a whole and rounded organism.

Some have read of Beethoven's refusal to alter the impracticable altitudes of the soprano parts, and have persuaded themselves from this that he may also have made a mistake of judgment in the whole concept of the *Finale*. Those who know their Beethoven will not doubt his instinct at such a vital moment as this. If he lacked a natural feel-

ing for vocal writing or if he subordinated his voices to the instrumental design, this is a matter of technical procedure and has no connection with the fundamental concept of the movement. On ideal grounds it was not in Beethoven to falter — nor was he ever at a loss in a question of transition. There are indeed in the sketchbooks various attempts to find the right introduction for his chorus — and they are typical of his first sketches, which are often tentative and groping. But there always came the point where his plan became clear to himself, fixed with definition. And that point once reached, nothing was altered. "I change many things," wrote Beethoven to the composer Schloesser in 1823 (the very year of the Ninth Symphony), "discard and try again, until I am satisfied. Then, however, there begins in my head the development in every direction and, inasmuch as I know exactly what I want, the fundamental idea never deserts me — it arises before me, grows. I see and hear, and the picture in all its extent and dimensions stand before my mind like a cast and there remains for me nothing but the labor of writing it down."* When once Beethoven had seen the picture of the *Finale* clearly before him, had bridged the way from the wordless instrumental voices to the human voice and found the way to introduce his text, his instinct, as always, led him with direct and intensive utterance, to the end.

* Beethoven also wrote to Rochlitz in 1822—"You see, for some time past I have not been able to write easily. I sit and think, and think, and get it all settled; but it won't come on the paper, and a great work troubles me immensely at the outset; once get into it, and it's all right."

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with historical and descriptive notes

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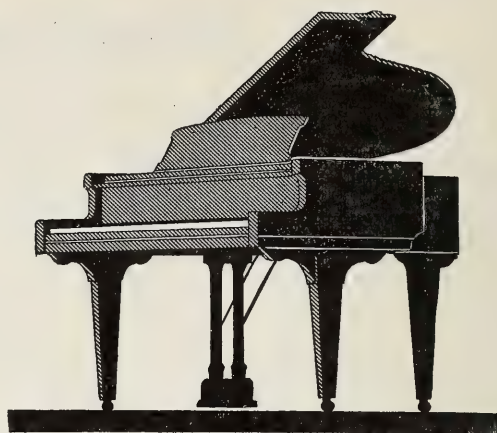
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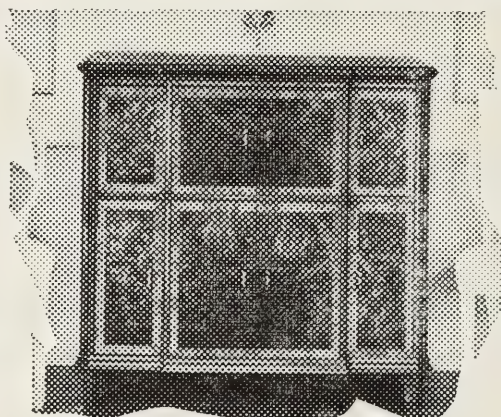
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DIMITRI MITROPOULOS

DIMITRI MITROPOULOS was born in Athens in 1896. He made his first studies at the Athens Conservatory, having been a pupil of Ludwig Wassenhoven in piano, and of Armand Marsick in composition. He completed his studies of composition with Paul Gilson at Brussels, and with Ferruccio Busoni at Berlin. He was thereupon made assistant conductor of the Staatsoper in Berlin, a position which he held until 1924, when he was called back to Athens to take the directorship of the symphony orchestra of its Conservatory, a place which he still holds.

As a composer, the first ambitious work of Mr. Mitropoulos was an opera, "Beatrice," drawn from the drama of Maeterlinck. He has since composed orchestral and chamber music, piano works and songs.

Mr. Mitropoulos conducted concerts of the Berlin Philharmonic Orchestra in February, 1930, his first appearance there since the days of his apprenticeship. At that time he presented his own Concerto Grosso. He made his Paris début conducting the *Orchestre Symphonique de Paris*, February 14, 1932. At this concert he played the solo part in Prokofieff's Third Piano Concerto, while conducting the orchestra. A fortnight later, he was first heard in England. He conducted in Italian cities in February, 1933, and again visited Italy in 1934 and 1935. As guest conductor at the Lamoureux Concerts in Paris in 1935, he presented among other works the Symphony in A major of Ferroud; the "*Symphonie Concertante*" of Florent Schmitt; and the Suite in F of Albert Roussel.

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OVERTURE TO "LEONORE" NO. 2, *Op. 72*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the workings out of the Fourth through the Eighth symphonies, the "Coriolanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He



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was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first fulsome conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera show a very similar tendency. For the first production of "Fidelio" in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as "Leonore No. 2."* When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject he seems to have forgotten to make it simpler, either to play or to understand. He retained its essential matter, but gave it

* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly ("*Leonore, ou l'Amour Conjugal*") from which Joseph Sonnleithner had written the German libretto for Beethoven as "*Fidelio, oder die eheliche Liebe*." "Leonore" was considered ill-advised in that Paër had produced a piece of the same name and pirated, as was Sonnleithner's text, from Bouilly, in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.

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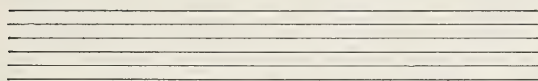
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different stress, a greater and more rounded symphonic development. The result was the so-called "Leonore No. 3." When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the "Fidelio" overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to "Leonore No. 1." This was discovered and performed the year after Beethoven's death, and it was immediately assumed that this was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as "too simple." However, Seyfried set forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting them, created an authoritative front which prevailed for a long time. This of course would place the



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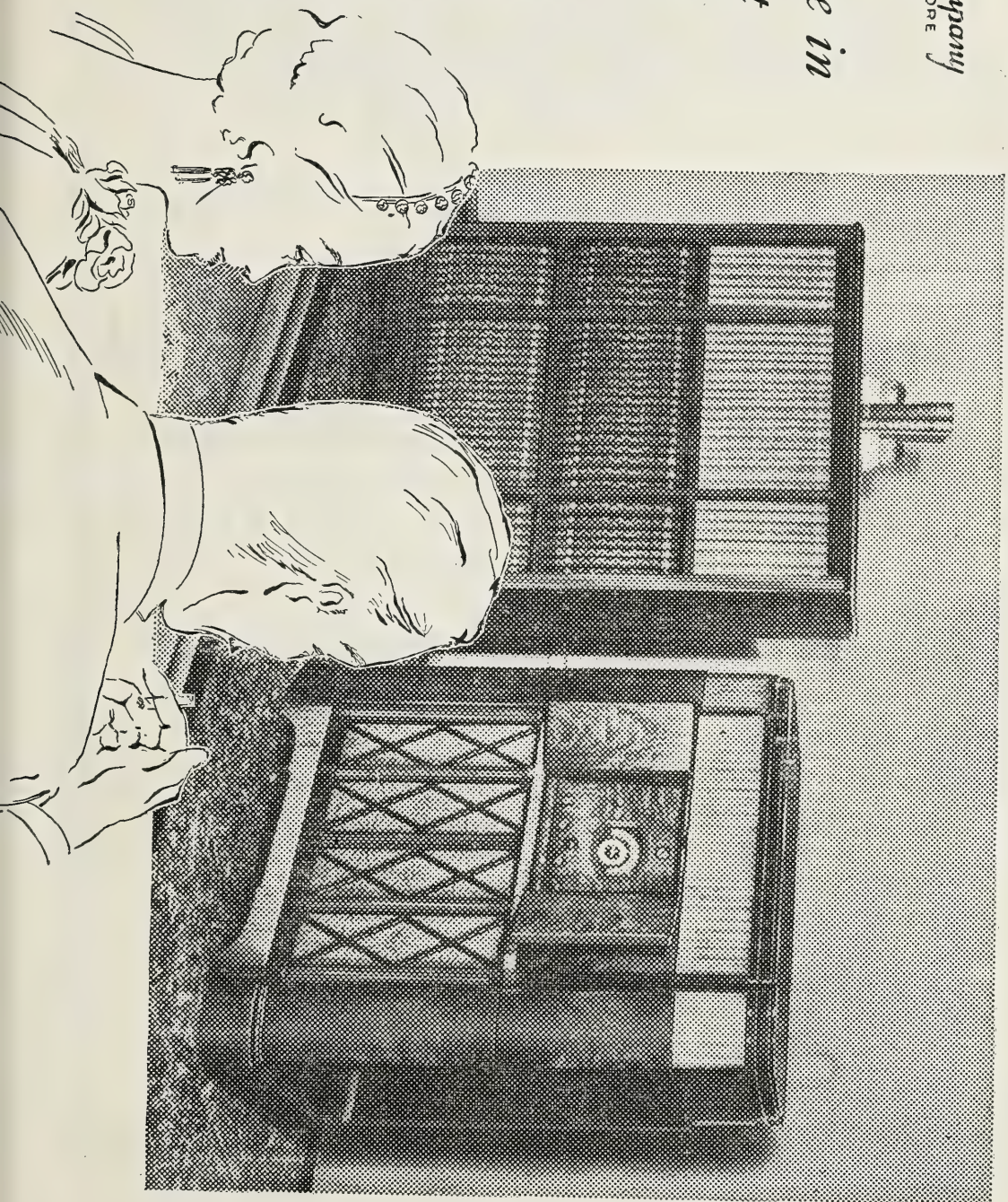
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debated overture as the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from the simpler "No. 1." Of more recent writers, Paul Bekker (1912) is inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) takes the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Quvertüren, eine historisch-stilkritische Untersuchung* (1927); which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the evidence of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene of Marcellina with her ironing, and her preposterous suitor.

The Overture to Leonore No. 3 retains all of the essentials of its predecessor, Leonore No. 2.* There is the introduction, grave and

* A variant upon the "No. 2" Overture, with alterations apparently in Beethoven's own hand, was discovered in 1926, in the files of Breitkopf and Hartel at Leipzig.

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songful, based upon the air of Florestan "*In des Lebens Frühlingstagen*." The main body of the overture begins with the same theme in both, in a whispering allegro which rises to full proclamation. This section of working out, or dramatic struggle, brings its climax in the trumpet call bringing the news of the governor's approach, which will save the unjustly imprisoned Florestan from death. The call in each case is heard off stage, and repeated. In the "No. 2," the coda of jubilation, introduced by the famous string scales of gathering tension for the outburst, follows almost immediately the trumpet calls of deliverance — surely the inevitable dramatic logic, even though it went directly against the formal convention which required a *reprise* at this point. Beethoven, closer in the "No. 2" to the events of the opera itself, omitted the *reprise*, followed the trumpet fanfare with a soft intonation of Florestan's air, a sort of hymn of thanksgiving as if the joy of the freed prisoner must be hushed and holy in its first moments. The melody is suspended on its final cadence, and the last three unresolved notes, hovering mysteriously, become the motto of the famous string passage in which the emotion is released.

Beethoven sacrificed this direct transition in the "No. 3" Overture. He evidently felt the need of a symphonic rounding out, and accordingly inserted a full *reprise*, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced, is now softly answered by the joyful theme of Florestan and Leonore used at that point in the opera (and not used in "No. 2"). The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy which allows the listener no "let down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise*, but in tempo, as the music moves without interruption to its greatly expanded and now overwhelming coda. The "third Leonore Overture" shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures, the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.



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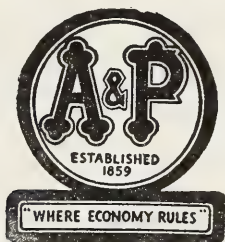
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OVERTURE FOR A DON QUIXOTE

By JEAN RIVIER

Born at Ville-meuble, France, in 1896

THIS overture was composed in 1929 and dedicated to "Nikolai Sokoloff and his orchestra at Cleveland." It was performed by this orchestra for the first time on November 14, 1929. The piece had its first European performance at the Lamoureux Concerts in Paris on February 15, 1931. The composer has given the following explanation of the title and the music itself:

"The author has not felt himself restricted to a depiction of the particular personality of Don Quixote as conceived by Cervantes, and there is no single passage of the work that corresponds with a given episode of the life of the celebrated hero. It is the eternal Don Quixote whose profoundly human character belongs to all times and all countries.

"A theme, presented by the trumpet, accompanied by the strings, bursts forth at a vigorous gait, and with clearly outlined contours, it is toned down quickly and assumes an almost debonair joviality, through episodes in turn tender, burlesque, or sentimental.

"A second theme by the brasses accentuated by the 'cellos and the string basses then intervenes, following which a fanfare develops, broadening out into powerful chords, yielding to a more supple phrase, announcing the slow part which immediately follows. The saxophone sadly exhales a nostalgic theme over the sustained notes of the horns and the dull pulsations of the timpani; flutes, oboes, and clarinet respond in an echo, and the muted strings are heard recalling briefly one of the initial episodes. The *lento* theme then returns, this time by the trumpet and then by the bassoon, over the *pianissimo* chords of the trombones. Everything seems to subside, when suddenly the fanfare bursts forth again, supported this time by the strings. After a sudden silence, the movement is resumed by the bassoons and clarinets, gradually accelerating, leading to the re-exposition of the initial theme played this time by the first and second violins, and supported by the punctuating chords of the trumpets and trombones. There follows a short development which ends in a violent *fortissimo* burst of the whole orchestra; then an abrupt pause and a pirouetting descent executed by the flutes, oboes, clarinets, followed by the bassoons, 'cellos, and string basses. Everything subsides to an absolute *pianissimo*, when a violent chord declaimed by the whole orchestra brings the conclusion.

"The work was conceived for a normal orchestra, with the wood instruments in pairs, four horns, three trumpets, three trombones, tuba, timpani, percussion instruments, harp, piano, and the usual strings. The saxophone in E-flat takes the place of the English horn."

M. Rivier studied with J. Gallon and G. Causade at the Paris Conservatoire, taking the first prize in counterpoint and fugue. The following performances of his works in Paris are noted: a Rhapsody for 'cello and orchestra, played at the Straram Symphonic Concerts, Feuermann soloist, March 1928; a *Chant Funèbre*, by the Padeloup Orchestra, February 4, 1928; a Dance based on the *Retour de Tchad* of André Gide, at the Concerts Lamoureux, February 17, 1928; *Trois Pastorales* for small orchestra, conducted by Straram, February 7, 1929.

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By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 26, 1918

WHEN in 1903-05 Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sébastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft† of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Îles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican

* "*La Mer*" was first performed at these concerts March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934.

† This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer.*"

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the sea-shore while at work upon his "*La Mer.*" His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer,*" it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

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By RICHARD STRAUSS

Born at Munich, June 11, 1864

THIS is the last but one of Strauss' mighty series of tone poems. The "Symphonia Domestica" was written in 1903; the "Alpine Symphony" followed belatedly in 1915. The "Symphonia Domestica" caused much argument and speculation when it first appeared, for Strauss, having let out a plain hint as to its programme before he had composed the work,* would divulge nothing whatever about his programme intentions when it was first performed (at a Strauss Festival in New York, the composer conducting Hans Hermann Wetzler's Orchestra, March 21, 1904). At this time he let nothing be known beyond the title itself, and the dedication: "*Meiner lieben Frau und unserm Jungen*" ("To my dear wife and our child"). He said to an interviewer: "I wish my music to be listened to purely as music."

When the new "symphony" was played at Frankfort-on-the-Main in June of that year, in Dresden in November, and in Berlin in Decem-

* He told a reporter of the *Musical Times* in London, 1902: "My next tone-poem will illustrate 'a day in my family.' It will be partly lyrical, partly humorous — a triple fugue, the three subjects representing papa, mamma, and baby."

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ber, divisions and subtitles appeared in the programmes. When it was played in London, in February, 1905, there were disclosures branded as "official" which had not previously appeared. "In accordance with his custom," said the *Daily News*, "he has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public — with some inconsistency because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme." The description which followed interpreted the scherzo "as representing the child in its bath," the subject of the fugue as a "merry argument," the "dispute between father and mother being the future of the son." A nine-page analysis of the score by William Klatte, whose analyses have been taken as sanctioned by the composer, had appeared in *Die Musik* for January, 1905. Strauss, who after writing each of his tone poems had been harassed by the curious when he withheld a programme, upbraided by the conventional when he gave one out, in this case suffered both ills, and was additionally accused by some of not knowing his own mind, by others of publicity-seeking. "With each new work of Strauss," wrote Ernest Newman, "there is the same tomfoolery — one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now

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with the 'Symphonia Domestica.'” Strauss, not unlike most artists, may be reasonably supposed to have hoped, above all, for a general understanding of his musical intentions — a clear and straight apprehension of his music, as he himself felt it. There intervened the inevitable obstacle of the programme. In trying to explain himself he usually started up a babble of altercation which obscured his true musical purposes to the world. Striving to avoid the dilemma, he sometimes brought it more than ever upon his head.



The “Domestica” divides into the four distinct sections of a symphony, although there is no break in the flow of the score, and the whole is far more closely integrated by the constantly recurring themes of its three characters than the most “cyclic” of symphonies.

The work starts with the depiction of the husband in his several moods, which blend one into the other. There are three principal themes set forth in close succession. The 'cellos open the score with a theme marked “*gemächlich*” (“comfortable,” “good-humored,” “easy-going”); in the fifth bar the oboe gives a gentle, “dreamy” theme; there is a subsidiary theme (for the clarinets) marked “*mürrisch*,” but it is not sufficiently “grumpy” to ruffle the prevailing serenity. The violins set forth one more theme of the husband, “fiery,” and rising to *forte*. The first theme, repeated by the bassoons and 'cellos, leads directly to the theme of the wife (lively and capricious, with prominent violin solo). It is developed with the husband's first and “fiery” themes, and there enters the third character in the domestic drama. The child's theme is tenderly sung by the oboe d'amore, over a string accompaniment. There are boisterous trills, adoring exclamations,* and there follows a joyous, romping scherzo, with themes of husband and wife worked in in *grazioso* spirit. If the child is being put to bed, as the German analysts tell us, the father takes a conspicuous part in the process. The music subsides to a cradle song which ends as the clock softly strikes seven, and there follows a last gentle lullaby for successive wood-wind instruments and 'cello, to an accompaniment of clarinet arpeggios.

The adagio follows. The themes of the husband appear still again, and are treated with fuller orchestration and new variety. This section has been labelled “Doing and Thinking,” but the score itself gives no verbal aid. The wife's chief theme is treated also with increased lyricism, and the two are blended in what is called the “Love Scene,” rising to a moving climax. There follows a section which has acquired the label “Dreams and Cares,” a soft music of blissful reminiscence, in which the child, too, is fondly remembered. The dreams fade; day has come again. The morning hour of seven strikes, and at once the child is awake, as joyous trills on the flutes and muted trumpets attest.

There is a family romp before which the former one pales, in the form of a double fugue. The bassoons start the first subject, which is

* Over brass notes in the score is inscribed: “*Die Tanten: 'Ganz der Papa' — Die Onkels: 'Ganz die Mama!'*”

The symphony is scored for piccolo, three flutes, two oboes, oboe d'amore, English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, tuba, four saxophones *ad lib.*, four kettle-drums, bass drum, cymbals, triangle, tambourine, glockenspiel, two harps, and strings.



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Programme

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Concert Bulletin of the Fourth Concert

TUESDAY EVENING, *March 24*

with historical and descriptive notes

By JOHN N. BURK

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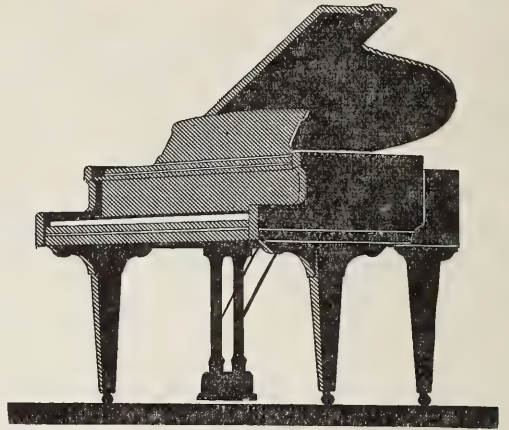
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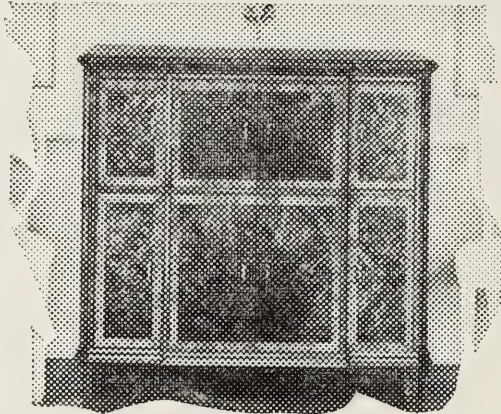
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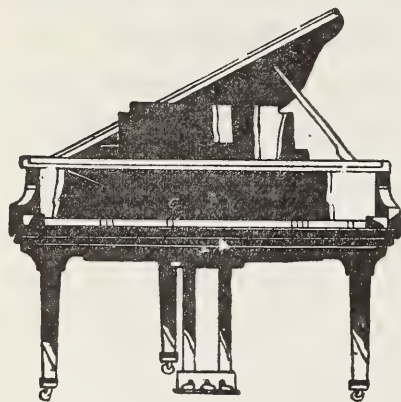
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FOURTH CONCERT

TUESDAY EVENING, MARCH 24

Programme

HAYDN Symphony in E-flat, No. 99

- I. Adagio; Vivace assai
- II. Adagio
- III. Menuetto (Allegretto)
- IV. Vivace

FAURÉ.....“Elégie” for Violoncello and Orchestra

RAVEL.....Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

INTERMISSION

WAGNER.....Prelude to “Lohengrin”

WAGNER.....Prelude and “Liebestod” from “Tristan und Isolde”

WAGNER.....Prelude to “Die Meistersinger von Nürnberg”

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SYMPHONY IN E-FLAT MAJOR, No. 99 (No. 10 OF THE
LONDON SERIES)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

LINGERING over the beauties of one of the symphonies of Haydn, it is hard to realize that he wrote more than a hundred, and produced even the best of them literally by the dozen. For Salomon in London he composed two sets of six for his two English visits — his last, and according to general opinion, his finest development of the form. For the Parisian society, "*Concerts de la Loge Olympique*," he had also provided an even twelve.

This symphony (the ninety-ninth in the chronological numbering of Mandyczewski) was designed by Haydn for his second visit to England, written in Vienna in 1793 in the interval between his two journeys to the British capital, and duly performed in London in 1794 or 1795. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which he arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public

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had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life—the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven.



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The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his *vivace assai*. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, *cantabile*, which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, *allegretto*, based upon a simple descending chord of E-flat. In the trio the oboe, *cantabile*, is combined with the strings. The final rondo, *vivace*, brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.

Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon

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are not only the greatest of his orchestral works, but those also in which we can most clearly trace the effect of his intercourse with Mozart. Dr. Pohl especially notes the influence of the Jupiter Symphony both in the richer orchestration and in the freer uses of episode and incident:

"The minuets, far different from Mozart's courtly dance-measures, have all his old rustic drollery and humor, the rhythms have all his old incisiveness of touch, the folk-tunes that he loved grow thick along the wayside.* The melodies of his own sowing are unmistakable in hue and shapeliness. And the music is all suffused with a sense of mellowness and maturity, of long experience and an old age honorably won; it is too serene for passion, too wise for sadness, too single-hearted for regret; it has learned the lesson of life and will question its fate no further."

* Mr. Hadow discusses the "folk" aspect of Haydn's music in his book, "A Croation Composer: Notes toward the study of Joseph Haydn."





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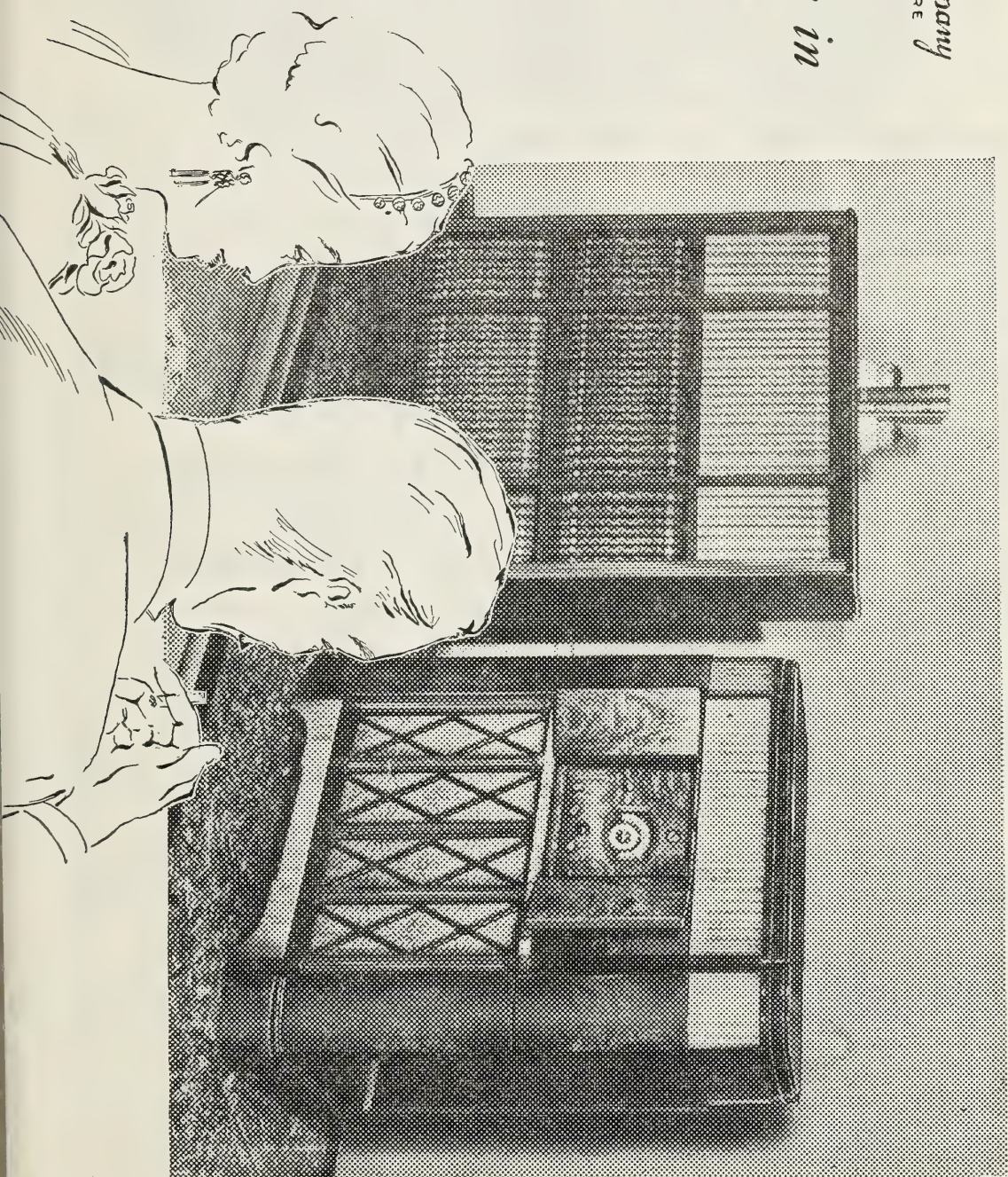
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By GABRIEL FAURÉ

Born at Pamiers (Ariège), France, on May 13, 1845; died at Passy, on November 4, 1924

FAURÉ's "Élégie for Violoncello" was published in its original form with piano accompaniment in 1883. The composer later prepared the orchestral version of the piano part. The "Élégie" was performed at these concerts on December 5, 1924, also 1929 and 1936 — in each case Jean Bedetti was the soloist. At the concert of 1924, the programme was arranged in memory of the French composer. It consisted of the Overture to his opera "*Pénélope*," and the second suite from "*Daphnis et Chloé*" by Maurice Ravel, Fauré's distinguished pupil. Beethoven's "Eroica" Symphony was the closing number.

Fauré is remembered in Paris as the composer of operas, orchestral and chamber music, together with a number of songs of matchless beauty and distinction. In his earlier years, he was known as organist at one after another of the churches of Paris — St. Honoré d'Eylau, St. Sulpice, the Madeleine. Saint-Saëns was his master in pianoforte, and when he became director of the *Conservatoire* in 1905, a post which he held until 1920, many of France's younger generation learn-

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The St. Matthew Passion

Following the performances last year of Bach's St. John's Passion, there is announced a revival of the same composer's more famous Passion According to St. Matthew, which has not been performed by the Boston Symphony Orchestra since the spring of 1918. The performance will be given for the benefit of the Orchestra's Pension Fund, Sunday afternoon, April 26, in Symphony Hall — Dr. Koussevitzky conducting the combined forces of the Orchestra, the choruses of Harvard and Radcliffe, and five soloists.

Bach, working with Picander in the preparation of the text of this score, was enabled to treat in all its fullness the dramatic narrative of St. Matthew. The mighty choruses, the affecting arias and chorales, music of reflection and emotional commentary, and the profoundly moving narrative as expressed in the recitatives of Jesus and the evangel — in each of these aspects the Matthew-Passion is considered the greatest expression of Bach's religious devotion and his power of dramatic depiction in tones.

Sir Hubert Parry, writing of the Matthew-Passion, called it "probably the most beautiful expression of a beautiful phase of religion. . . . Truly the keynote of the whole is the divine manifested in man. The Godhead of Christ is scarcely anywhere apparent. The tragedy is unfolded in its purely human aspects, as the sacrifice of a man who was ideally adorable as man rather than on account of his divine descent. . . . Bach's music is almost invariably intensely human in its expression, and notwithstanding the enormous amount of church music which he wrote, unecclesiastical. It is intensely spiritual, deeply devout, nobly and consistently serious, but with the largeness of temperamental nature that reaches out beyond the limitations of any four walls whatever into communion with the infinite. The story of the Passion as told by him would appeal not only to the Christian but also to a pagan who had but the slenderest knowledge of the traditions of Christianity. It was the outcome of Teutonic Christianity of the time, and yet it transcended it in the far-reaching power of the music and makes an appeal which can be answered by humanity at large."

ing their art benefited by this musician of fine discernment. He was the master of Maurice Ravel, Florent Schmitt, Louis Aubert, Nadia Boulanger, Roger Ducasse, Enesco, Grovlez, and Raoul Laparra.

The following works of Fauré, in addition to the “*Élégie*,” have been performed by this orchestra: Suite from the Incidental Music to “*Pelléas et Mélisande*,” December 16, 1904 (also 1905, 1911, and 1923); Suite from the Stage Music to “*Shylock*,” February 14, 1919; Prelude to “*Pénélope*,” March 28, 1919, and December 5, 1924.

Just before the death of Fauré, Aaron Copland* wrote: “The world at large has particular need of Gabriel Fauré today; need of his calm, his naturalness, his restraint, his optimism; need, above all, of the musician and his great art.

*‘Là, où tout n’est qu’ordre et beauté,
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* “Gabriel Fauré: The Neglected Master,” the Musical Quarterly, October, 1924.



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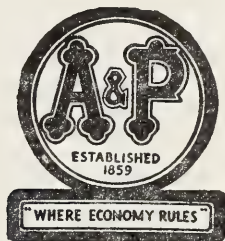
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RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875

His "*Rapsodie Espagnole*," composed in 1907, was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. He dedicated the work to "*Mon cher Maître, Charles de Bériot*." When it was first performed at the Colonne concerts in Paris, March 15, 1908, the audience demanded a repetition of the *Malagueña*. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it here at a concert of the Boston Orchestral Club on January 26, 1910. The first performance by this orchestra was on November 21, 1914. The composer included it upon his programme when he appeared as guest conductor of this orchestra, January 14, 1928.

Ravel, like other French composers — and certainly with no less distinction — has lent a discerning and acquisitive ear to the charms of the music across the Pyrenees. There is his "*Alborada del Gracioso*" which, as a piano piece, antedates this one; also the early "*Habanera*" from "*Les Sites Auriculaires*," for two pianos, of 1895, which the composer further developed in the third number of his suite. His later "*L'Heure Espagnole*" and "*Bolero*" are well known.

For his "*Rapsodie*," Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps.

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña*, Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score and is an orchestration of the early *Habanera* for two pianofortes. It has a subtilized rhythm

and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale* (*assez animé*, 6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement, and a *fortissimo* close.



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PRELUDE TO "LOHENGRIN"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his "*Lohengrin*," and in May of that year his political activities resulted in his exile from Germany. He therefore had no hand in the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. "*Lohengrin*" had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and in the next few years went the rounds of the principal opera houses of Germany and Austria.

The Prelude is based upon a single motive of the Holy Grail. The explanation of the composer follows:

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this super-sensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with his disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of '*Lohengrin*,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

PRELUDE AND “LIEBESTOD,” FROM “TRISTAN UND ISOLDE”

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER permitted the Prelude to “*Tristan und Isolde*” to be performed in concert before the whole work had been produced — he even allowed it to be played at Prague (by Bülow) and in Leipzig in the spring of 1859, a few months before he had written the third act (which he finished at Lucerne in August). Also before the initial performance (in Munich, June 10, 1865) he conducted the Prelude and “*Liebestod*,” which he had arranged for concert purposes, and labelled — not inaccurately — “*Liebestod*” and “*Verklärung*” (“Love Death” and “Transfiguration”).

The composer has been criticized for conducting excerpts from his operas at concerts despite his own expressed disinclination thus to sever them from the scheme in which they were so inextricable a part. He has more particularly been reproached for withholding the “*Tristan*” prelude from Herbeck in Vienna, even while planning a performance under his own hand. The critics, it may here be said with some assurance, might have chosen a dozen far weaker spots in the Wagnerian integrity. One can easily imagine the composer weighing the pros and cons in this dilemma — and finally choosing with

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his usual shrewd sense of the larger issue. He must have been reasonably averse to giving out this fragment from a vital organism as if it were an inconsequential overture *à la Rossini*, exhibiting it to a world entirely ignorant of the subject and alien to the style and import. It was doubtful propaganda for "*Tristan*" — for it could not have made a clear or adequate impression on its uninformed hearers.

On the other hand, Wagner at this time was pressed by certain imperative needs — the need of money, of course, and the need for recognition of his matured art. He was looked upon, not unreasonably, by practical-minded folk as a crack-brained spinner of impossible schemes. Still in exile, he had heard nothing since "*Tannhäuser*," and the world knew nothing of his "*Ring*" or his "*Tristan*." He must have craved the solace and assurance of an actual hearing of something from his later music. Finally, Wagner was ready, and wisely so, to sacrifice present expediency to ultimate success — which then seemed to recede further and further from his reach.

The Prelude, or "*Liebestod*," as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair have taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebestod*." Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

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PRELUDE TO "DIE MEISTERSINGER VON NÜRNBERG"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for "*Die Meistersinger*" (and "*Lohengrin*" as well) in the summer of 1845, when having completed "*Tannhäuser*" he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in "*Tannhäuser*" and its contest of song. He carried the project in the back of his mind while more immediate concerns — "*Lohengrin*" and the "*Ring*" — occupied him. Then came "*Tristan*," and only after the "*Tannhäuser*" fiasco in Paris, in 1861, did he give his complete thoughts to his early Nurembergers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into "*Tristan*," he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built

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He went to Biebrich on the Rhine to compose "*Die Meistersinger*" and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third — fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing "*Die Meistersinger*" for performance in the autumn season of 1862, but intruding troubles — the financial entanglements, the summons to Munich by King Ludwig, and his enforced departure from that city — these things delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the "new" prelude and the overture to "*Tannhäuser*." There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

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TUESDAY EVENING, *April 14*

with historical and descriptive notes

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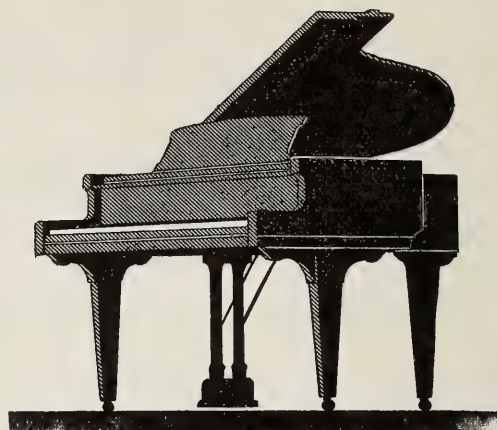
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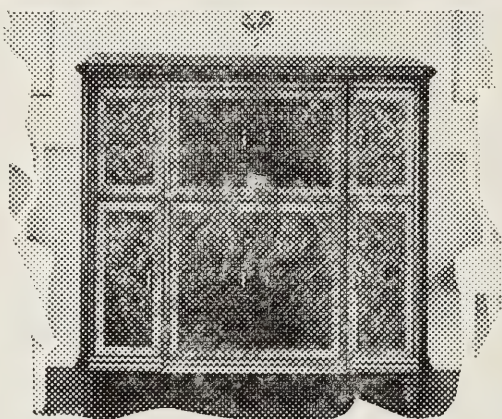


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AT the Second Annual Meeting of the Association held at Symphony Hall on April 8th which was attended by approximately 600 members the following resolution was unanimously adopted:

Resolved: That the Members of the Association of the Friends of the Boston Symphony Orchestra at their Second Annual Meeting record their deep appreciation of the generous support given to the Orchestra by the many friends outside of Boston who have contributed to this year's requirements.

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RIMSKY-KORSAKOV "The Russian Easter," Overture on
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DEBUSSY "Prélude à l'Après-midi d'un Faune (Prelude to the
Afternoon of a Faun) (Eclogue of S. Mallarme)"

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- II. The Pines near a Catacomb
- III. The Pines of the Janiculum
- IV. The Pines of the Appian Way

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 - II. Andante sostenuto
 - III. Un poco allegretto e grazioso
 - IV. Adagio; Allegro non troppo, ma con brio
-

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By NICHOLAS ANDREJEVITCH RIMSKY-KORSAKOV

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at
St. Petersburg, June 21, 1908

WHILE laboring on the orchestration of "Prince Igor" in 1888, from the posthumous manuscripts of his friend Borodin, Rimsky-Korsakov paused to dream of two more congenial projects. When the summer came he carried his sketches to the country estate of a friend and brought them to completion. They were "an orchestral composition on the subject of certain episodes from 'Scheherazade,'" and "an Easter overture on themes of the *Obichod*," a century-old collection of canticles for the Orthodox Church. The two works, together with the "Spanish Capriccio," which he had written in the previous year, marked the culminating point in a certain phase of Rimsky-Korsakov's orchestral style. They developed, in his own words, "a considerable degree of virtuosity and bright sonority without Wagner's influence, within the limits of the usual make-up of Glinka's orchestra."

* A popular Russian title for Easter. The Overture was last performed at these concerts, April 13, 1933.

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Nothing (short of the music itself) can more aptly picture the Christian-pagan ritual of old Russia, the "Bright Holiday" as it was called, than the vivid paragraphs of the composer himself, from "My Musical Life":

"The rather lengthy slow introduction of the Easter Sunday overture, on the theme of 'Let God Arise,' alternating with the ecclesiastical theme 'An Angel Waileth,' appeared to me, in its beginning, as it were, the ancient Isaiah's prophecy concerning the resurrection of Christ. The gloomy colors of the *Andante lugubre* seemed to depict the holy sepulchre that had shone with ineffable light at the moment of the resurrection — in the transition to the *Allegro* of the overture. The beginning of the *Allegro*, 'Let them also that hate Him flee before Him,' led to the holiday mood of the Greek Orthodox church service on Christ's matins; the solemn trumpet voice of the archangel was replaced by a tonal reproduction of the joyous, almost dance-like bell-tolling, alternating now with the sexton's rapid reading, and now with the conventional chant of the priest's reading the glad tidings of the evangel. The *obichod* theme, 'Christ is arisen,' which forms a sort of subsidiary part of the overture, appears amid the trumpet-blasts and the bell-tolling, constituting also a triumphant coda. In this overture were thus combined reminiscences of the ancient prophecy, of the Gospel narrative and also a general picture of the Easter service, with its 'pagan merry-making.' The capering and leaping of the biblical King David before the ark, do they not give expression to a mood of



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the same order as the mood of the idol-worshiper's dance? Surely the Russian Orthodox *obichod* is instrumental dance music of the church, is it not? And do not the waving beards of the priests and sextons clad in white vestments and surplices, and intoning 'Beautiful Easter' in the tempo of *Allegro vivo*, etc., transport the imagination to pagan times? And all these Easter loaves and twists and the glowing tapers. . . . How far a cry from the philosophic and socialistic teaching of Christ! This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on the morn of Easter Sunday is what I was eager to reproduce in my overture. Accordingly I requested Count Golyenishcheff-Kootoozoff to write a program in verse — which he did for me. But I was not satisfied with his poem, and wrote in prose my own program, which same is appended to the published score. Of course, in that program I did not explain my views and my conception of the 'Bright Holiday,' leaving it to tones to speak for me. Evidently these tones do, within certain limits, speak of my feelings and thoughts, for my overture raises doubts in the minds of some hearers, despite the considerable clarity of the music. In any event, in order to appreciate my overture, even ever so slightly, it is necessary that the hearer should have attended Easter morning service at least once, and, at that, not in a domestic chapel, but in a cathedral thronged with people from every walk of life, with several priests conducting the cathedral service — something that many intellectual Russian hearers, let alone hearers of other confessions, quite

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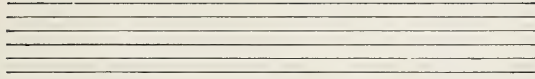
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lack nowadays. As for myself, I had gained my impressions in my childhood passed near the Tikhvin monastery itself."

There is inscribed on the score a dedication "to the memory of Moussorgsky and Borodin," composers to whom its oriental colorings would not have been strange. In addition to the usual winds and strings, Rimsky-Korsakov calls for this percussion: timpani, Glockenspiel, triangle, cymbals, bass drum, tam-tam. The following programme is published in the score:

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun: And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? (And when they looked, they saw that the stone was rolled away, for it was very great.) And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted; ye seek Jesus of Nazareth, which was crucified: he is risen. — ST. MARK xvi.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

"Resurrexit," sing the choirs of Angels in heaven, to the sound of the Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles to the chiming of triumphant bells.



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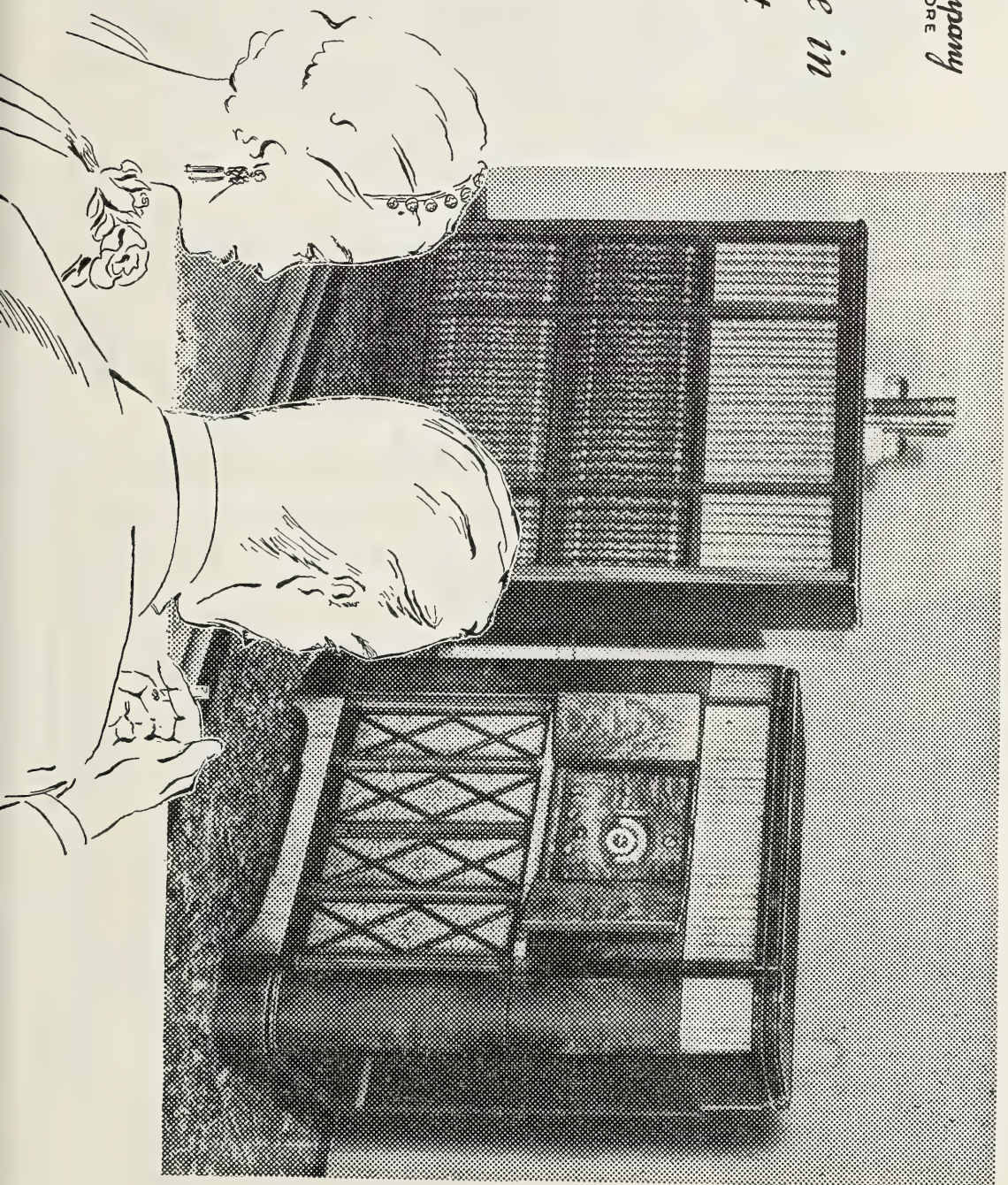
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ECLOGUE OF STÉPHANE MALLARMÉ)

By CLAUDE DEBUSSY

Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris,
March 26, 1918

IT was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and "*La Damoiselle Éluë*" were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was under the direction of Eugène Ysaye. The new works above named and two songs were to be performed, also at the end of the programme an unpublished manuscript score: "*Prélude, Interlude, et Paraphrase Finale*" pour "*L'Après-midi d'un Faune*." This work was withdrawn by the composer as not ready for performance. Debussy, following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. When after two years

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of work upon it he was ready in the summer of 1894 to yield it for performance and publication, the second and third parts, which had not gone beyond the stage of fragmentary sketches, had been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the *Société Nationale* on December 22 and 23, 1894, Gustave Doret conducting. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad. *

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his "The Symbolist Movement in Modern Literature") wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her

* The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. Not until the end of 1913 did this particular masterpiece find its way into the concerts of that institution sacred to form—the Paris *Conservatoire*.

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cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."



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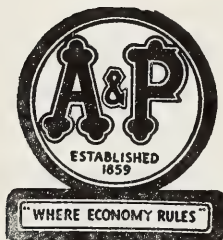
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"PINI DI ROMA" ("PINES OF ROME"), SYMPHONIC POEM

By OTTERINO RESPIGHI

Born on July 6, 1879, at Bologna, Italy

RESPIGHI composed his "Pines of Rome" in 1924. He had composed his "Fountains of Rome" in 1916. His "Roman Festivals," a later work, is of 1928. Each of the three scores has four movements, and all of them are associated with a definite locale in or about the eternal city. The "Pines of Rome" had its first American performance in Philadelphia, January 15, 1926, and its first Boston performance by this orchestra on February 12 of the same year.

The following description of the four movements is printed in the score:

"1. The Pines of the Villa Borghese (*Allegretto vivace*, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to —

"2. The Pines Near a Catacomb (*Lento*, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (*Lento*, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (*Tempo di marcia*). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."



SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

NOT until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

To write a symphony after Beethoven was "no laughing matter," Brahms once wrote, and after sketching a first movement he admitted to Hermann Levi — "I shall never compose a symphony! You have no conception of how the likes of us feel when we hear the tramp of a giant like him behind us."

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To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony (and the concerto too) slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning — and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, in advance upon all precedent — has absolutely no rival among the first-born symphonies, before or since.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge. "For about fourteen years before the work appeared," writes D. Millar Craig,* "it was an open secret among Brahms' best friends that his first symphony was practically complete. Prof. Lipsius of Leipzig University, who knew Brahms well and had often entertained him, told me that

* British Broadcasting Corporation Orchestra programme notes.

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from 1862 onwards, Brahms almost literally carried the manuscript score about with him in his pocket, hesitating to have it made public. Joachim and Frau Schumann, among others, knew that the symphony was finished, or at all events practically finished, and urged Brahms over and over again to let it be heard. But not until 1876 could his diffidence about it be overcome."

It would be interesting to follow the progress of the sketches. We know from Madame Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Munster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the home of Friedrich Ehrbar in Vienna. Even Florence May wrote of the "clashing dissonances of the first introduction." Respect and admiration the symphony won everywhere. It was apprehended in advance that when the composer of the *Deutsches Requiem* at last fulfilled the prophecies of Schumann and gave forth a symphony, it would be a score to be reckoned with. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

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The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn and the Harvard Musical Association. When the critics called it, "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Sir George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in this orchestra's first year.

Controversy has fastened upon certain portions of the symphony,

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and continued with more persistence than general enlightenment. In answer to those early critics who found the opening pages too meaty, too concentrated and close-worked for their taste, John Fuller-Maitland, in his book of 1911, draws a plausible comparison with Robert Browning: "The case is almost a parallel to certain poems of Browning; the thoughts are so weighty, the reasoning, as it may be called, so close, that the ordinary means of expression are inadequate to convey the whole of what is in the creator's mind, and a feeling of strain is undoubtedly caused at certain moments. But to try to rescore such a movement as this with the sacrifice of none of its meaning, is as hopeless a task as to rewrite *Sordello* in sentences that a child should understand."



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LIST OF WORKS

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DURING THE SEASON 1935-1936

BEETHOVEN	Symphony No. 9 in D minor, with final chorus on Schiller's Ode to Joy, <i>Op.</i> 125	
	CHORUS	
	CECILIA SOCIETY (ARTHUR FIEDLER, Conductor)	
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ELIZABETH WYSOR, <i>Contralto</i>	JULIUS HUEHN, <i>Bass</i>	
		II November 26
	Overture to Goethe's "Egmont," <i>Op.</i> 84	
		II November 26
	Overture to "Leonore" No. 2, <i>Op.</i> 72	
	(Conductor: DIMITRI MITROPOULOS)	
		III January 21
BRAHMS	Symphony No. 1 in C minor, <i>Op.</i> 68	
		V April 14
DEBUSSY	"La Mer," Three Symphonic Sketches	
	(Conductor: DIMITRI MITROPOULOS)	
		III January 21
	"Prélude à L'Après-midi d'un Faune," Éclogue of Stéphane Mallarmé	
		V April 14
FAURÉ	"Elégie" for Violoncello and Orchestra (Soloist: JEAN BEDETTI)	
		IV March 24
HAYDN	Symphony in E-flat, No. 99	
		IV March 24
MOZART	Symphony in E-flat major (Koechel No. 543)	
		I October 29
RAVEL	Rapsodie Espagnole	
		IV March 24
RESPIGHI	Symphonic Poem, "The Pines of Rome"	
		V April 14
RIMSKY-KORSAKOV	"The Russian Easter," Overture on Themes of the Russian Church, <i>Op.</i> 36	
		V April 14
RIVIER	Overture for a Don Quixote	
	(Conductor: DIMITRI MITROPOULOS)	
		III January 21
SIBELIUS	Symphony No. 2, in D major, <i>Op.</i> 43	
		I October 29
STRAUSS	Symphonia Domestica, <i>Op.</i> 53	
	(Conductor: DIMITRI MITROPOULOS)	
		III January 21
STRAVINSKY	Suite from "L'Oiseau de Feu"	
		I October 29
WAGNER	Prelude to "Lohengrin"	
		IV March 24
	Prelude and "Liebestod" from "Tristan und Isolde"	
		IV March 24
	Prelude to "Die Meistersinger von Nürnberg"	
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Miscellaneous Programmes

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Tuesday Evening, October 22
at 8:30 o'clock

The "Browsing Reporter"

in *Wellesley College News*

of September 24, 1934:

"In our early days we were very fond of picture books, and now that we are approaching years bordering on second childhood, the fondness occasionally returns. That's why we greeted Dr. Macdougall so enthusiastically a few days ago when he offered to let us see the Concert Fund Scrap Book, which is a big black-and-red volume, slightly dilapidated from use and fascinatingly crammed with mementoes of the celebrities who have sung and played in College. It dates only from the season of 1927-28, although the concert series by artists of international fame began several years before that time.

"On the very first page was a programme of the season in which Rosa Ponselle sang at Alumnæ — whereupon we immediately had visions of what those in the know call the 'Rosa Ponselle curtain.' Then we glanced down at some notes on the bottom of the programme. Said one of them, 'College dormitories close at 9:45 P.M. and it is therefore necessary that the concerts end not later than 9:30.'

"Judging from some of the clippings, the way of a concert manager is not as easy as might be. For instance, there was the scheduled recital of Lily Pons: it was known that she had been ill, but it was promised that she would be able to keep her engagement here. Then came word that she had again succumbed to bronchitis and a mad rush was enjoyed by all. Dr. Macdougall's own description of the situation is vivid: 'People for the last ten days have been telephoning and asking if Lily Pons was going to give her recital tomorrow evening. . . . Schang wired me yesterday about 3:45 and later at 10, or about that time. . . . On getting the wire I went at once to College Information with the news and to Miss Pendleton's house. Robert also went about the campus to all the houses with a statement for the Heads, but he found in every case Miss Christian had been ahead of us with the news. . . . I also telephoned copy for a notice in the *Herald* and *Transcript*. . . . We sent off about 500 postcards, spent \$2.00 in special delivery, and in doubtful cases sent telegrams. We tried to cover every subscriber. . . . It has been quite a job.'

"All in all, Dr. Macdougall has found that being manager of the Concert Series means being practically everything from journalist to psychiatrist. It takes a strong sense of humor and a strong constitution, but he seems to have combined them both. And now we'd better go collect those press tickets before he decides we don't deserve them."

Other concerts in the Wellesley Concert Fund Series:—

November 6 — Wednesday — Lawrence Tibbett.

December 17 — Tuesday — Ruggiero Ricci.

January 24, 1936 — Friday — Artur Schnabel.

February 28 — Friday — Harvard-Wellesley Glee Clubs.

FIFTY-FIFTH SEASON, 1935-1936

Boston Symphony Orchestra
INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

TUESDAY EVENING, *October 22*

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

[Fifty-fifth Season, 1935-1936]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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Boston Symphony Orchestra

FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

TUESDAY EVENING, OCTOBER 22, at 8:30 o'clock

Programme

MOZARTSymphony in E-flat major (Koechel No. 543)

- I. Adagio; Allegro
- II. Andante
- III. Menuetto; Trio
- IV. Finale: Allegro

DUKAS“La Péri,” Danced Poem
(1865-1935)

INTERMISSION

SIBELIUSSymphony No. 2, in D major, *Op.* 43

- I. Allegretto
 - II. Tempo andante, *ma rubato*
 - III. Vivacissimo; Lento e suave
 - IV. Finale: Allegro moderato
-

SYMPHONY IN E-FLAT MAJOR (K. 543)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

THE careful catalogue which Mozart kept of his works shows, for the summer of 1788, an industrious crop of pot-boilers — arias, terzets, piano sonatas “for beginners,” a march — various pieces written by order of a patron, or to favor some singer or player. Between these there are also listed:

June 26 — Symphony in E-flat major

July 25 — Symphony in G minor

August 10 — Symphony in C major

How clearly Mozart realized that within about six weeks he had three times touched the highest point of his instrumental writing, three times fixed within the formal symphonic periods the precious distillation of his inmost heart — this we cannot know, for he did not so much as mention them in any record that has come down to us. They were intended, ostensibly, for some concerts which never came to pass; but one likes to believe that the composer's true intent was mingled with musical phantasy far past all thought of commissions or creditors. The greatest music must, by its nature, be oblivious of time and occasion, have its full spread of wing, and take its flight entirely to the personal prompting of its maker.

Mozart must have appeared to his acquaintances in the summer of 1788 a figure quite incongruous to any such sublimities — “a small, homely, nervous man,” writes Marcia Davenport with inescapable deduction, “worrying about his debts in a shabby, suburban garden.” And comparing this picture with his music — the very apex of his genius — the writer can well wonder at “the workings of the infinite.” Musical Vienna in 1788 (and long afterwards) was probably unconscious of incongruities. The three great symphonies (destined to be his last) were closed secrets to the public who beheld a famous but impecunious young man of thirty-two adding three more to the forty-odd symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of “Don Giovanni” in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony

the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. Celebrated for his operas, much sought as virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins, "at all events, I beg you to lend me a couple of hundred guldén, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here

* Koechel lists only one other symphony by Mozart in a minor key—the early symphony in G minor, No. 183 (1773).

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than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his busy ten days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

Posterity can more easily agree with Otto Jahn's characterization of the E-flat symphony as a "triumph of euphony — full of charm," and the "Jupiter" as "striking in dignity and solemnity," than his description of the G minor as "full of passion" — of "sorrow and complaining." Early commentators seem to have found a far greater divergence of mood in the symphonies of Mozart than our present world. Nägeli soberly and earnestly reproached Mozart with an excess of "*cantabilität*." "He cannot be termed a correct composer of instrumental music, for he mingled and confounded '*cantabilität*' with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, causing it rather to retrograde than to advance, and exercising a very powerful influence over it."

Spokesmen of the later time when romance unabashed was the fashion extolled this very quality. E. T. A. Hoffmann called this symphony the "swan song" of Mozart's youth. "Love and melancholy breathe forth in purest spirit tones; we feel ourselves drawn with inexpressible longing towards the forms which beckon as the clouds to another sphere." Wagner's more factual imagination seems to acknowledge Mozart as a primary source of his own emotional art: "The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the

irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardour which lies at the source of the human voice as the expression of the unfathomable depths of the heart."

Wagner also discerned a "marked relationship" between this symphony and the Seventh of Beethoven. "In both," he wrote, "the clear human consciousness of an existence meant for rejoicing is beautifully transfigured by the presage of a higher world beyond. The only distinction I would make is that in Mozart's music the language of the heart is shaped to graceful longing, whereas in Beethoven's conception this longing reaches out a bolder hand to seize the Infinite. In Mozart's symphony the fullness of feeling predominates, in Beethoven's the manly consciousness of strength."

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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Edited and annotated by

PERCY GOETSCHIOUS, Mus. Doc.

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“LA PÉRI: POÈME DANSÉ”

By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there, May 17, 1935

FOR the dancer Mlle. Trouhanova, in 1910, Paul Dukas composed a “danced poem” of a Persian monarch in quest of the flower of immortality, which at length he forfeits for the more ephemeral charms of the peri who holds it. The piece was performed at the Châtelet in April, 1912, with the dancer for whom it was written.*

The self-castigating Dukas looked upon this as a commissioned piece and was even once on the point of destroying it, according to the testimony of his friend, Henry Prunières.† For the twenty-five years that remained of his life, the composer gave not another sizable work to the world — this despite the fact the composer was alert and industrious to the end.

Says M. Prunières of “*La Péri*”: “It is not a ballet, but a symphonic poem. The music creates around the mime an atmosphere of voluptuous languor. The conclusion, which expresses the distress of the Hero in the face of Night and Death, who surround him, is profoundly moving.”

The following story of “*La Péri*” was related in the programme of the initial Châtelet performance:

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth where sea and clouds are one.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

* It was revived at the Opéra in 1921, with Anna Pavlova as the Peri, and Stowitts the Iskender. When Mlle. Trouhanova yielded her exclusive rights, the piece was first heard in concert form at a Lamoureux concert, November 23, 1913. The first performance in concert in the United States was by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at San Francisco, on January 7, 1916. There were performances by the Boston Symphony Orchestra, October 25, 1918; October 12, 1923; February 13, 1925; January 27, 1928.

† See page 11,

In his heart he coveted her.

So that the Peri knew the thought of the King, for in the right hand of Iskender the lotus grew purple and became as the face of longing.

Thus the Servant of the Pure knew that this flower of life was not for him. To recover it, she darted forward like a bee.

While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

But the Peri danced the dance of the Peris, always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Peri seemed to melt in the light coming from the calix, and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

The score calls for these instruments: three flutes (and piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettle-drums, side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and strings.

LIST of CASTS in SYMPHONY HALL

AS you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Faun with Infant Bacchus (*Naples*); Apollo Citharoedus (*Rome*); Girl of Herculaneum (*Dresden*); Dancing Faun (*Rome*); Demosthenes (*Rome*); Sitting Anacreon (*Copenhagen*); Euripides (*Rome*); Diana of Versailles (*Paris*).

The casts on the left are the Faun of Praxiteles (*Rome*); Amazon (*Berlin*); Hermes Logios (*Paris*); Lemnian Athena (*Dresden, head in Bologna*); Sophocles (*Rome*); Standing Anacreon (*Copenhagen*); Aeschines (*Naples*); Apollo Belvedere (*Rome*).

The reliefs in the passage are: Bacchic Procession (*Naples*); Orpheus, Eurydice, and Hermes (*Naples*).

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpää, Finland

THE Second Symphony, probably more than any other of Sibelius, has called up verbal images from many writers. Georg Schneevoigt, including the work upon his programme when he conducted the Boston Symphony Orchestra, March 7 and 8, 1924, then told Mr. Hale that as an intimate friend of Sibelius he could vouch for the composer's intention of depicting in this work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary.

Sibelius, in an interview given to Walter Legge in the *London Daily Telegraph* last December, directly contradicts these assertions: "Since Beethoven's time all the so-called symphonies, except Brahms's, have been symphonic poems. In many cases the composers have told us or, at least, indicated the programs they had in mind; in others it is plain that there has been some story or landscape or set of images that the composer has set himself to depict or illustrate.

"That is not my idea of a symphony. My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter. 'Tapiola,' 'Pohjola's Daughter,' 'Lemminkäinen,' 'The Swan of Tuonela,' were suggested to me by our national poetry, but I do not pretend that they are symphonies."

The composer, in the same interview, attributed the allegation of a Tchaikovskyan strain in the first two symphonies to "a wilful overloading of sentimentality" on the part of conductors. "My musical mind and my methods are the very antithesis of Tchaikovsky's. I cannot think, I have never been able to think, the Tchaikovskyan way, and it is the conductors who are to blame if the public thinks

* This symphony, composed in 1901-02, and first performed at Helsingfors on March 8 of 1902, under the composer's direction, had its first performance in this country by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933. It was performed under the direction of Dr. Koussevitzky (as guest) by the Stadtorchester at Helsingfors, September 13, 1935. "Tapiola" and the Seventh Symphony were also played.

it sees in my early works a Tchaikovskyan influence. That I admire Tchaikovsky is true, but I have never written in his style. All I ask of the conductors who play my music is that they should obey my markings implicitly, neither hurrying nor dragging, and to remember that my scoring and my dynamic indications are intentional."

In a newly published description and analysis of the seven symphonies,* Cecil Gray adds considerably and notably to his book on Sibelius. He says of the Second Symphony: "Written three years after the First, in 1902, it constitutes in many respects a remarkable advance on the latter. While the First Symphony, one may say, is the archetype of the romantic, picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of a dynasty; the Second is the beginning of a new line, containing the germs of great and fruitful developments. In outward appearance the Second Symphony would seem to conform to the traditional four-movement formula of *allegro*, *andante*, *scherzo*, and *finale*, but the internal organization of the movements reveals many important innovations, amounting at times, and particularly in the first movement, to veritable revolu-

* Cecil Gray: "Sibelius: the Symphonies" ("The Musical Pilgrim" series, Oxford University Press, 1935).

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tion, and to the introduction of an entirely new principle into symphonic form.

"The nature of this innovation can be best described by saying that whereas in the symphony of Sibelius's immediate predecessors and contemporaries the thematic material generally consists of definite melodic entities which propagate by means of the method called by biologists binary fission, by splitting up and disintegrating into several thematic personalities, each bar of the original organism becoming a theme in the development, in the mature symphonic writing of Sibelius the method is precisely the opposite — namely, he introduces thematic fragments and proceeds to unite them in the development. Instead of presenting definite, clear-cut, melodic personalities in the exposition, taking them to pieces, dissecting and analysing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most nineteenth-century practitioners of symphonic form, Sibelius inverts the process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dissolving and dispersing the material back into its primary constituents in a brief recapitulation. The peculiar strength and attraction of this method of construction consists in the fact that it is the method of nature and of life itself; Sibelius's most characteristic movements are born, develop, and die, like all living things."

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Concert Bulletin of the First Concert

TUESDAY EVENING, *November 19, at 8:15*

with historical and descriptive notes

By JOHN N. BURK

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FIRST CONCERT

TUESDAY EVENING, NOVEMBER 19, at 8:15 o'clock

Programme

BEETHOVENSymphony No. 1 in C major, Op. 21

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto; Allegro molto e vivace; Trio
- IV. Finale; Adagio; Allegro molto e vivace

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- I. Introduction: Kastchei's Enchanted Garden and Dance of the Fire-Bird
- II. Supplication of the Fire-Bird
- III. The Princesses play with the Golden Apples
- IV. Dance of the Princess
- V. Infernal Dance of all the Subjects of Kastchei

INTERMISSION

BRAHMSSymphony No. 2 in D major, Op. 73

- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Adagietto grazioso, quasi andantino
 - IV. Allegro con spirito
-

SYMPHONY NO. 1 IN C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

IT was on April 2, 1800, that Beethoven gave his first public concert in Vienna "for his own benefit," and on this occasion, after making due obeissance to his forbears with a symphony of Mozart and airs from Haydn's "Creation," he submitted one of his piano concertos, playing, of course, the solo part, and also improvised upon the piano-forte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use. He had made sketches for a symphony as early as 1795, when he was still doing exercises in counterpoint for Albrechtsberger.

The critic of the *Allgemeine Musikalische Zeitung*, while commend-

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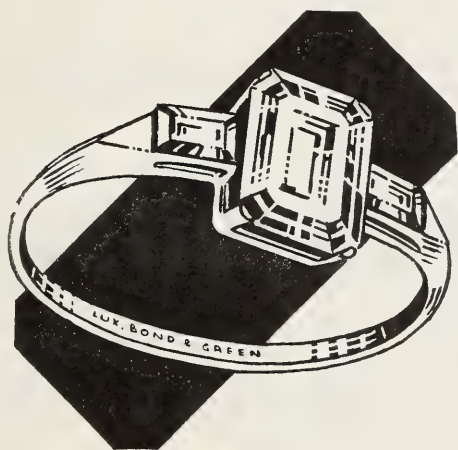
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ing parts of the concerto and the Septet as a work of “taste and feeling,” felt called upon to administer a mild rebuke upon the young man who had stepped out with rather too much temerity and confidence upon the hallowed ground of the symphony which Mozart and Haydn had cultivated in such careful and orderly fashion. The writer admitted in the symphony “much art, novelty, and wealth of ideas,” but added: “Unfortunately there was too much use of the wind instruments, so that the music sounded more as if written for a wind band than for an orchestra.”* It was after a performance in the more conservative Leipzig Gewandhaus about a year later that a critic found in the symphony “a caricature of Haydn pushed to absurdity.” Opinions such as these from Beethoven’s contemporaries give pause to us of later days who are inclined to accept this particular first symphony as fundamentally docile to the traditions of the century which had just passed — bold in many matters of detail certainly, but even there not without precedent in the symphonies of Haydn.

The introductory *Adagio molto*, only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth, Seventh, and Ninth symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not

* Prof. Tovey agrees with this criticism, pointing out that Beethoven does lean upon the wind sections in this symphony, a not unnatural result of his considerable experience with “*Harmoniemusik*” at that time. It might also be that the critic was misled by an ill-balanced performance, for it was particularly bad.

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so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation recalls his not too distant studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo — it is a scherzo indeed of doubled tempo — *allegro molto e vivace*. Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale*, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The movement with its key progressions, its swift scale passages, its typical eighteenth-century legerdemain, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

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SUITE DERIVED FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

IN the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "*Oiseau de Feu*" a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastcheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

Fokine's scenario may thus be described:

After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

The score calls for piccolo, 3 flutes (one interchangeable with a second piccolo), 3 oboes, English horn, 3 clarinets in A (one interchangeable with a small clarinet in D), bass clarinet, 3 bassoons (one interchangeable with a second double-bassoon), double-bassoon, 4 horns, 3 trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, 3 harps, 16 first violins, 16 second violins, 14 violas, 8 violoncellos, 6 double-basses.

Stravinsky in 1919 made a revision of his score, using a more modest orchestration.



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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The first he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörttschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörttschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the Schloss! You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörttschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual

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air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elizabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom

* She had teasingly upbraided him for spelling "symphony" with an "f."

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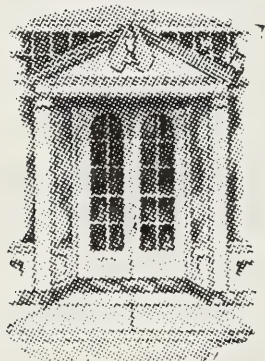
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Tuesday Evening, January 7

at 8:15 o'clock

which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance, which was given at the Leipzig Gewandhaus, on January 10.

It may be taken as evidence of the quick progress of the new symphony towards popularity that when Joachim conducted it at the Rhine Festival at Düsseldorf in 1878, it was called "the most brilliant event of the festival," and when the composer conducted it at his native Hamburg in the same year, "the ladies of the chorus and in the first rows of the audience threw their flowers to Brahms, who stood there, in the words of his own cradle-song, 'covered with roses.'" At each of these performances, in pursuance of an old custom, the third movement was "encored."

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more

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attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the one hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty' and 'very pretty' when he comes before us as a symphonist."

The original Leipzig attitude toward the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his *Life of Brahms*: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called *sinfoniettas* today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of

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antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be “complex,” “obscure,” “forbidding,” even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its “sternness” with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential “prettiness,” with which Brahms’ earnest friends once reproached him.

J. N. B.



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Concert Bulletin of the Second Concert

TUESDAY EVENING, *January 7*

with historical and descriptive notes

By JOHN N. BURK

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TUESDAY EVENING, JANUARY 7

Programme

PROKOFIEFF Classical Symphony, *Op. 25*

- I. Allegro
- II. Larghetto
- III. Gavotta: non troppo allegro
- IV. Finale: molto vivace

STRAVINSKY "Le Sacre du Printemps" ("The Rite of Spring"),
Pictures of Pagan Russia

I. The Adoration of the Earth

Introduction — Harbingers of Spring — Dance of the Adolescents —
Abduction — Spring Rounds — Games of the Rival Communities —
The Procession of the Wise Man — The Adoration of the Earth
(The Wise Man) — Dance of the Earth

II. The Sacrifice

Introduction — Mysterious Circles of the Adolescents — Glorifica-
tion of the Chosen One — Evocation of the Ancestors — Ritual
of the Ancestors — The Sacrificial Dance of the Chosen One

INTERMISSION

TANEIEV Symphony No. 1 in C, *Op. 12*

- I. Allegro molto
- II. Adagio
- III. Scherzo: Vivace
- IV. Finale: allegro energico

"CLASSICAL" SYMPHONY, *Op. 25*

By SERGE SERGIEVITCH PROKOFIEFF

Born at Sontsovka, Russia, April 24, 1891

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofieff gave himself precisely the orchestra of Mozart or Haydn: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. The composer is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than thirteen minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed, although in the episodic byplay there is a sauce of "modern" wit which the periwigged masters could scarcely have approved.

The first performance of the "*Symphonie Classique*" is said to have been by the State Orchestra at Leningrad. The Russian Symphony Orchestra played it in New York in December, 1918. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."



"LE SACRE DU PRINTEMPS"* ("THE RITE OF SPRING"):

Pictures of Pagan Russia, in Two Parts

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, Russia, on June 5, 1882

THE score is in two distinct sections: "The Adoration of the Earth" and "The Sacrifice." The various episodes (including the introductions to each part) are each an entity in itself. They are played in continuous succession, but without preamble or "bridge" passages. Stravinsky in this music is nothing if not direct and to the point. Much has been written about the influence of "*Le Sacre*" upon the course of musical composition. One of its most obvious effects was to clear away the nineteenth-century verbiage of preparatory, mood-establishing measures, circuitous development, and repetitious conclusions.

The introduction, which has been called "the mystery of the physical world in spring," is a slow and ceremonious music, opening in the

* The first performance of "The Rite of Spring" or "Spring Consecration" was given by Diaghilev's *Ballet Russe* at the *Théâtre des Champs-Élysées*, Paris, May 29, 1913. Pierre Monteux, who then conducted, introduced it in concert form at his concerts at the Casino in Paris, April 5, 1914, when the music, formerly howled off the stage, was "vindicated."

The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922. The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

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unfamiliar top register of the bassoon, and weaving its way through the wind choir, with no more than a slight reinforcement in the strings. The curtain (in the original ballet) rises upon a ritual dance of the adolescents, youths and maidens who perform a ceremonial of earth worship, stamping to a forceful rhythm of displaced accents, which produce a pattern by their regular recurrence. A mock abduction "*Jeu de rapt*" follows as part of the ceremony, a presto of even more complexity and interest of rhythm, with changes of beat from measure to measure 3-8, 5-8, 3-8, 4-8, 5-8, 6-8, 2-8, etc. There follows a round dance of spring ("*Rondes Printanières*"), which begins, *tranquillo*, with a folk-like tune, after which a curious syncopated rhythmic figure works up to a furious climax and brings a return of the *tranquillo* measures. The games of the rival communities is a *molto allegro*, again in rapidly changing rhythmic signatures. This introduces the "Procession of the Sage," the oldest member of the tribe, "the celebrant, whose function it is to consecrate the soil for its coming renewal." The tubas introduce him with a ponderous theme. The first part ends with a "dance of the earth," *prestissimo*, a music of rising excitement, with intricate fanfares from the eight horns.

The second part opens with a mysterious *largo* which Stravinsky is said to have described as "the Pagan Night," although the score bears merely the word "Introduction." It is largely a music of poignant shifting harmonies, *pianissimo*, from which rises from the strings a melody of haunting suggestion. "A deep sadness pervades it," wrote Edwin Evans, "but this sadness is physical, not sentimental. . . . It is gloomy with the oppression of vast forces of Nature, pitiful with the helplessness of living creatures in their presence." This leads into the "Mysterious Circles of the Adolescents," *andante*, with a reference to the introduction, and a theme first set forth by the bass flute, with answer by two clarinets in consecutive sevenths. "The Glorification of the Chosen One": again there are complex rhythms of increasing excitement. The "Evocation of the Ancestors" moves through chords of a ponderous solemnity to the "Ritual of the Ancestors": a light and regular *pizzicato* with a sinuous duet for English horn and bass flute to which other wind instruments are joined in increasing elaboration. "The Sacrificial Dance of the Chosen One": The dance is of extraordinary elaboration of rhythm, in which the orchestra is used more massively than before. "Now the elected victim, who has thus far remained motionless throughout these activities, begins her sacrifice; for the final act of propitiation has been demanded, and she must dance herself to death. The music expresses the mystical rapture of this invocation of vernal fertility in rhythms of paroxysmal frenzy, reaching a delirious culmination as the victim falls dead."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, *rape guero* (scratcher), and strings.

Much, probably too much, has been written in elucidation of "*Le Sacre du Printemps*," just as the story of the scandalous uproar at the Parisian first performance, in 1913, has been too often told. Nevertheless, two more first-hand accounts of this event have recently appeared which are worth printing. The first is in the book by Mme. Romola Nijinsky, and describes the experience of the dancers themselves; the second is by Stravinsky, in his newly published memoirs. The composer, it is true, gives slight space to the affair, for, as he truly remarks, "*On en a trop parlé.*"

It is also interesting to compare the two accounts of the choreography, for while Mme. Nijinsky extols the production as the greatest achievement of her husband's art, Stravinsky, though praising Nijinsky's genius as dancer in the highest terms, dismisses him as quite worthless in the rôle of *maître de ballet*. They may be set down as the opposing, and not unprejudiced views of two experts — the one a dancer, and the other a musician.

"On the 29th of May, 1913, at the Champs-Élysées Theatre," writes Mme. Nijinsky,* "the '*Sacre du Printemps*' was performed for the first time, on the very anniversary of the *première* of '*Faune*,' for Diaghilev was superstitious. I wondered what the reaction of the brilliant, excited audience would be. I knew the music of '*Sacre*,' and had seen bits of the dancing from back stage during the last rehearsals. — I thought the public might fidget, but none of us in the company expected what followed. The first bars of the overture were listened to amid murmurs, and very soon the audience began to behave itself, not as the dignified audience of Paris, but as a bunch of naughty, ill-mannered children.

"Yes, indeed, the excitement, the shouting, was extreme. People whistled, insulted the performers and the composer, shouted, laughed. Monteux threw desperate glances towards Diaghilev, who sat in Astruc's box and made signs to him to keep on playing. Astruc in this indescribable noise ordered the lights turned on, and the fights and controversy did not remain in the domain of sound, but actually culminated in bodily conflict. One beautifully dressed lady in an orchestra box stood up and slapped the face of a young man who was hissing in the next box. Her escort rose, and cards were exchanged between the men. A duel followed next day. Another society lady spat in the face of one of the demonstrators. La Princesse de P. left her box, saying, 'I am sixty years old, but this is the first time anyone has dared to make a fool of me.' At this moment Diaghilev, who was standing livid in his box, shouted, '*Je vous en prie, laissez achever le spectacle.*' And a temporary quieting-down followed, but only temporary. As soon as the first tableau was finished the fight was resumed. I was deafened by this indescribable noise, and rushed back stage as fast as I could.

* "*Nijinsky*," by Romola Nijinsky (Simon and Schuster, 1934).

There it was as bad as in the auditorium. The dancers were trembling, almost crying; they did not even return to their dressing-rooms.

"The second tableau began, but it was still impossible to hear the music. I could not return to my stall, and as the excitement was so great among the artists watching in the wings I could not reach the stage door. I was pushed more and more forward in the left wing. Grigoriev, Kremenev, were powerless to clear this part of the stage. Opposite me there was a similar mob in the back of the scenery, and Vassily (Nijinsky's valet) had to fight a way through for Nijinsky. He was in his practice costume. His face was as white as his *crêpe de chine* dancing shirt. He was beating the rhythm with both fists, shouting '*Ras, dwa tri*' to the artists. The music could not be heard even on the stage, and the only thing which guided the dancers was Nijinsky's conducting from the wings. His face was quivering with emotion. I felt sorry for him, for he knew that this ballet was a great creation. The only moment of relaxation came when the dance of the Chosen Maiden began. It was of such indescribable force, had such beauty, that in its conviction of sacrifice it disarmed even the chaotic audience. They forgot to fight. This dance, which is perhaps the most strenuous one in the whole literature of choreography, was superbly executed by Mlle. Piltz.

"Everybody at the end of the performance was exhausted. The month's long work on the composition, the endless rehearsals, and finally this riot. — Once more Vassily's guard broke down and Nijinsky's dressing-room was stormed, Diaghilev, surrounded by his friends and the *balletomanes*, explaining, discussing. Nijinsky took the whole affair more quietly now that it was over, and, nobody needing his energy and encouragement, he could let himself go. Stravinsky was in a frenzy. But they all agreed and knew that their creation was good, and that it would be one day accepted. They were so excited that they could not go and have supper right away, so everybody suggested a drive *autour du lac*. And Diaghilev, with Nijinsky, Stravinsky, and Cocteau, drove around in the *Bois* to quiet down, and only toward the morning did they return home."





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SYMPHONY NO. 1 IN C, *Op.* 12

By SERGE IVANOVITCH TANEIEV

Born in the Government of Vladimir, November 25, 1856; died at Moscow,
June 1915

THIS is in reality the fourth (and last) in order of Taneiev's symphonies, although publishing it as his "First" he may be considered to have repudiated those which had gone before. The symphony was published in 1901. It is dedicated to Alexander Glazounov. It was played by this orchestra, November 22, 1901, Wilhelm Gericke, Conductor (the performance at these concerts November 29, 1935, was the second).*

The composer labels his work as in C, but on the strength of certain strong precedents in Beethoven and Brahms, he could safely have called it C minor. The first theme develops from a three-note motto rapped out by the orchestra, *fortissimo*. The second, *piano*, is a contrasting melodious subject, exposed by the lower strings in unison, A-flat major, and later taken up by the wood winds. The development has the richness of contrapuntal device which is characteristic of the whole work. The symphony is even more closely knit by the recurrence of material from the first movement in the *Adagio*, and more obviously still in the *Finale*, where the second theme, in fullest scoring, rises to a triumphant peroration. The slow movement is characterized by restraint and sustained lyricism, with delicately wrought detail. The scherzo, *vivace*, 6-8, aims at the highest brilliance, with scoring and invention intensively applied to this end. The Trio establishes a 2-4 rhythm and utilizes the opening theme of the slow movement in the greatly increased tempo. The *Finale* calls upon the theme of the middle section in the *Adagio*, but now proclaims it in a vigorous and striding music, which leads up with outward pomp of full percussion to the conclusion of the work, where the C major tonality is at last established. The second melodious theme of the opening movement is here sung by the orchestra in full panoply.



Taneiev was a true pillar of the Moscow Conservatory, and bred in its tradition. From the time that he began to study there at the age of ten, Nicholas Rubinstein took a great interest in him, and moulded him into a pianist of great brilliance. Hubert was his master in form and fugue, Tchaikovsky in composition, with the result that Tchaikovsky and Taneiev became lifelong friends, and that the older musician often sought the opinion of the younger one, and was naturally delighted when Taneiev performed his B-flat concerto and other pianoforte music with great success. He succeeded Tchaikovsky as professor of instrumentation at the Conservatory, later (when Klindworth retired, Nicholas Rubinstein having died) taking the chair in the pianoforte department. He was director of the institution for five

*What was announced as the first performance of the work in New York was given by the Russian Symphony Society, Modeste Altschuler, conductor, March 1904.

To the

Friends of the Boston Symphony Orchestra:

AT the close of the season 1934-1935 the members of our Association numbered over two thousand, more than three times the number who had ever before contributed to the maintenance fund of the Orchestra. This year's membership already exceeds eleven hundred, a substantial increase over the same date last year; and included in this number are many new contributors.

It is my earnest hope that last year's members who have not enrolled this year will do so without delay and that those who have already become members will be good enough to undertake to interest others in this attempt to assure adequate support to our Orchestra.

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years (1885-1889), succeeding Hubert, and preceding Sofanov. It was in this period that two recalcitrant pupils, Rachmaninoff and Scriabin, sat under him in "strict counterpoint." The former writes: "I could not take the faintest interest in all these imitations and reversions, these augmentations and diminutions and other embellishments of an ugly cantus: I found it all dreadfully dull, and none of the rapturous praises and most eloquent sermons of the highly esteemed Taneiev could convince me to the contrary. Scriabin, who was my classmate, felt exactly the same." Yet Rachmaninoff dedicated his symphony to Taneiev, and has in other ways revealed his high regard for the musical counsellor of his youth.

Taneiev was indeed a veritable wizard in the subject. Making the early contrapuntal writers of the Netherlands and Rome the basis of his researches, he wrote a manual, "Counterpoint of Rigid Writing," which is said in its way never to have been equaled. It can be imagined how the cult of western technical expertism which centered about Taneiev in Moscow was patronized by the nationalists at St. Petersburg, and how in turn Taneiev and his kind must have looked down their noses at the dilettantism of Moussorgsky in Petersburg. Rimsky-Korsakov, most tolerant of the Petersburg group, held Taneiev's talents in respect, although, coming from Moscow more than

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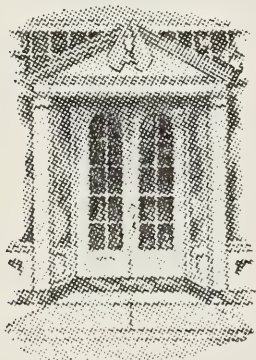
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once in his early days with a new score under his arm, he had betrayed, so writes Rimsky-Korsakov in his autobiography, "glaringly conservative opinions in musical art. Toward Glazounov's early appearances he had shown deep distrust; Borodin he had considered a clever dilettante and no more; and Moussorgsky had merely made him laugh. Probably he had placed no high estimate on Cui, either, as well as on me. But my study of counterpoint (about which he had learned from Tchaikovsky) had unbent him toward me in some measure. He worshiped Tchaikovsky, and Tchaikovsky had singled me out from the rest of the St. Petersburgers surrounding me." As for Balakirev, Rimsky-Korsakov had no expression of opinion to report, but he remembered a certain clash at a rehearsal, when Taneiev spoke "sharply and frankly."

"In the nineties," continues Rimsky-Korsakov, "Taneiev's opinions of St. Petersburg composers underwent a marked change: he came to appreciate Glazounov's activity; treated Borodin's compositions with respect; regarding only Moussorgsky with dislike and ridicule. This change in attitude coincided somehow with the beginning of the new period in his activity as composer, after he had thrown himself more freely into creative work and was guiding himself by the ideals of contemporary music — though still preserving his astounding contrapuntal technique. He arrived in St. Petersburg with his recently

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finished opera ‘*Oresteia*,’ played it at our house, and astonished us all with pages of extraordinary beauty and expressiveness. He had been at the composition of his opera for a long time, possibly ten years. Before setting out for the real expounding of a composition, Taneiev used to precede it with a multitude of sketches and studies: he used to write fugues, canons and various contrapuntal interlacings on the individual themes, phrases and motives of the coming composition; and only after gaining thorough experience in its component parts, did he take up the general plan of the composition and the carrying out of this plan, knowing by that time, as he did, and perfectly, the nature of the material he had at his disposal and the possibilities of building with that material. The same method had been applied by him in composing ‘*Oresteia*.’ It would seem that this method ought to result in a dry and academic composition, devoid of the shadow of an inspiration; in reality, however, ‘*Oresteia*’ proved quite a reverse — for all its strict premeditation, the opera was striking in its wealth of beauty and expressiveness.”

The opera was produced at the Maryinsky Theatre with great success.* Taneiev also wrote a cantata “*Johannes Damascenus*” to a text by Alexei Tolstoy, by which he first became known in Russia as a

*The overture to “*Oresteia*” was performed by the Boston Symphony Orchestra, November 30, 1900, and again in 1903.

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composer. He wrote a large number of songs and chamber music, including six string quartets.

Leonid Sabañeiev, devoting a chapter in his "Modern Russian Composers" to Taneiev, is nothing less than prophetic about this composer, as yet so little known outside of Russia:

"At present Taneiev is rising from the ashes, rising slowly but steadily and convincingly. Mastery is the most enduring thing in art. Tastes and fashions change, also the demands for one sort of contents or another, but mastery ever remains necessary and desirable, it makes the works of the classics and antiquity live. And Taneiev always possessed mastery in the highest degree, in minute things as well as in large things. He was a conscientious and exacting artist who took pains with his art to the minutest detail and found no rest until everything reached his ideal. But mastery was not the only thing. Also the inner side, the content, of Taneiev's creative art possessed such solid merits that it stands the 'test of time' so dreaded by every artist.

"We are fully justified in saying that Taneiev is the rising star of Russian music, still unrecognized, but destined to be recognized with recognition similar to that of almost all the truly great, not in his lifetime but after death. It is only then that there emerge the true values, and the falseness of perspective, natural in the estimation of even the most farsighted, is rectified."

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Concert Bulletin of the First Concert

WEDNESDAY EVENING, *November 20*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

FIRST CONCERT

WEDNESDAY EVENING, NOVEMBER 20,

Programme

BEETHOVENSymphony No. 1 in C major, Op. 21

- I. Adagio molto; Allegro con brio
- II. Andante cantabile con moto
- III. Menuetto; Allegro molto e vivace; Trio
- IV. Finale; Adagio; Allegro molto e vivace

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- IV. Dance of the Princess
- V. Infernal Dance of all the Subjects of Kastchei

INTERMISSION

BRAHMSSymphony No. 2 in D major, Op. 73

- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Adagietto grazioso, quasi andantino
 - IV. Allegro con spirito
-

SYMPHONY NO. 1 IN C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

IT was on April 2, 1800, that Beethoven gave his first public concert in Vienna "for his own benefit," and on this occasion, after making due obeissance to his forbears with a symphony of Mozart and airs from Haydn's "Creation," he submitted one of his piano concertos, playing, of course, the solo part, and also improvised upon the piano-forte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use. He had made sketches for a symphony as early as 1795, when he was still doing exercises in counterpoint for Albrechtsberger.

The critic of the *Allgemeine Musikalische Zeitung*, while commending parts of the concerto and the Septet as a work of "taste and feeling," felt called upon to administer a mild rebuke upon the young man who had stepped out with rather too much temerity and confidence upon the hallowed ground of the symphony which Mozart and Haydn had cultivated in such careful and orderly fashion. The writer admitted in the symphony "much art, novelty, and wealth of ideas," but added: "Unfortunately there was too much use of the wind instruments, so that the music sounded more as if written for a wind band than for an orchestra."* It was after a performance in the more conservative Leipzig Gewandhaus about a year later that a critic found in the symphony "a caricature of Haydn pushed to absurdity." Opinions such as these from Beethoven's contemporaries give pause to us of later days who are inclined to accept this particular first symphony as fundamentally docile to the traditions of the century which had just passed — bold in many matters of detail certainly, but even there not without precedent in the symphonies of Haydn.

The introductory *Adagio molto*, only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth, Seventh, and Ninth symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not

* Prof. Tovey agrees with this criticism, pointing out that Beethoven does lean upon the wind sections in this symphony, a not unnatural result of his considerable experience with "*Harmoniemusik*" at that time. It might also be that the critic was misled by an ill-balanced performance, for it was particularly bad.

so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation recalls his not too distant studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo — it is a scherzo indeed of doubled tempo — *allegro molto e vivace*. Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale*, in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The movement with its key progressions, its swift scale passages, its typical eighteenth-century legerdemain, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

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Edited and annotated by

PERCY GOETSCHUIS, Mus. Doc.

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SUITE DERIVED FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

IN the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "*Oiseau de Feu*" a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastcheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

Fokine's scenario may thus be described:

After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

The score calls for piccolo, 3 flutes (one interchangeable with a second piccolo), 3 oboes, English horn, 3 clarinets in A (one interchangeable with a small clarinet in D), bass clarinet, 3 bassoons (one interchangeable with a second double-bassoon), double-bassoon, 4 horns, 3 trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, 3 harps, 16 first violins, 16 second violins, 14 violas, 8 violoncellos, 6 double-basses.

Stravinsky in 1919 made a revision of his score, using a more modest orchestration.

SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The first he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

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Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the Schloss! You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning here from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elizabeth von Herzogenberg, was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie*,* and I shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be

* She had teasingly upbraided him for spelling "symphony" with an "f."

played, and which they were to repeat before the Third and Fourth). Following the première, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance, which was given at the Leipzig Gewandhaus, on January 10.

It may be taken as evidence of the quick progress of the new symphony towards popularity that when Joachim conducted it at the Rhine Festival at Düsseldorf in 1878, it was called "the most brilliant event of the festival," and when the composer conducted it at his native Hamburg in the same year, "the ladies of the chorus and in the first rows of the audience threw their flowers to Brahms, who stood there, in the words of his own cradle-song, 'covered with roses.'" At each of these performances, in pursuance of an old custom, the third movement was "encored."

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was

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commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the one hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty' and 'very pretty' when he comes before us as a symphonist."



The original Leipzig attitude toward the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his *Life of Brahms*: "If one excepts the somewhat morose (!) finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called *sinfoniettas* today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two symphonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First Symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once reproached him.

J. N. B.



FIFTY YEARS IN NEW YORK

By W. J. HENDERSON

Mr. Henderson, writing from his own experience, reviews in the New York Sun, November 2, 1935, the part which this orchestra has taken in the musical life of that city through fifty consecutive seasons.

EARLY in the winter of 1886-87 it was made known that New York was to be invaded by a foreign orchestra. We had all heard that Boston was carrying its musical head pretty high because of this orchestra and naturally we were curious about it. So when it gave its first New York concert on February 14, 1887, down in the old Steinway Hall in Fourteenth Street, all the knowing ones were there. The program listed the "Oberon" Overture, the Beethoven violin concerto, Handel's Largo, and Beethoven's Fifth Symphony. The conductor was Wilhelm Gericke. The soloist, who rose from his desk at the head of the first violins, was Franz Kneisel.

When the visitors had finished the Weber number we knew they were an orchestra. The audience applauded frenetically; some musicians (not orchestral) stood up and cheered. Such string tone, such precision, such balance, and such generally polished style demanded all that enthusiasm. The orchestra gave two more concerts that winter, both in Steinway Hall. The second concert took place March 2. The program was: the "Anacreon" Overture, "Ocean, Thou Mighty Monster," Brahms's Second Symphony, Liszt's First Hungarian Rhapsody, "Die Allmacht," Overture to "Tannhäuser." The singer was Lilli Lehmann. At the third concert, March 31, the offerings were the "Sakuntala" Overture, Henselt's piano concerto in F minor (Rafael Joseffy), and the Schubert C major symphony.

We knew then that the Boston Orchestra could not be confined to Boston. And so it has been coming to New York ever since and is about to celebrate its fifty years of welcome in this town. The second season began on December 14, 1887, in Steinway Hall. We found that the wood wind, which had not been quite up to our expectations the previous winter, had been much improved. Mr. Gericke brought one of Boston's own soloists this time. She was Gertrude Edmands, a singer much admired at home, but received here with critical ice. For some reason this was regarded with deep disfavor in Boston, where some New York divinities had failed to inspire worship. Which led a local scribe to say: "Swans in Boston, geese in New York; swans in New York, geese in Boston."

It was at the close of the season of 1888-89 (March 12, Steinway Hall) that Willie Gericke, as his friends called him (every one loved Gericke), took his farewell, and, mounting the platform, found his desk buried in smilax and roses. The audience was the largest yet

seen at a Boston Symphony concert and there was a wreath for the conductor from his local admirers. The orchestra played the Brahms "Academic," Schubert "Unfinished," "Queen Mab" Scherzo and "Meistersinger" Vorspiel. Kneisel played the Mendelssohn concerto.

ARTHUR NIKISCH TAKES THE BATON

Perhaps the period during which Arthur Nikisch directed the orchestra might be called the romantic. At any rate we knew he was a romanticist when he made his *début* in New York in Steinway Hall on December 17, 1889, with the "Euryanthe" Overture, the "Tristan" Vorspiel, and the Schumann D minor. But few of us realized then that the great event of the concert was the first performance in New York of the Brahms violin concerto, with Franz Kneisel as the solo performer.

At the second concert, January 14, Anton Hekking, 'cellist, was the soloist with Saint-Saëns's A minor concerto, and Borodin's E-flat Symphony (No. 1) had its first New York hearing. The strong hand of Nikisch began to show itself in the increased masculinity of the orchestra, which continued throughout the season to grow in favor. In the autumn the organization moved to Chickering Hall, Fifth Avenue and Eighteenth Street, now long gone. The first concert there took place November 11, 1890, with Julie Wyman, contralto, as soloist, and Nikisch at the piano. His accompaniments have never been surpassed. They were marvels of color, poetic background, perfect proportion, and technical finish. In that same season (December 9) Kneisel played the Goldmark concerto for the first time in New York. On January 13, 1891, Timothée Adamowski was the soloist with Saint-Saëns's Rondo Capriccioso.

It was in Chickering Hall on March 16, 1893, that Nikisch bade us farewell. Kneisel was to have played the opening movement of the Brahms concerto, but was ill, and Mrs. Nikisch sang some songs, with her husband at the piano. The orchestra played the "Carnaval Romain" Overture, the "Waldweben," and Tschaikowsky's Fifth.

On November 8, 1893, the orchestra gave its first concert in the new "Music Hall founded by Andrew Carnegie," now called Carnegie Hall. The conductor was Emil Paur, who directed Beethoven's Fifth, Dvorák's "Slavonic Rhapsody" and the "Benvenuto Cellini" Overture. Emma Eames, soloist, sang two operatic airs. When Mr. Paur made his *début* in Boston, beginning with the same Beethoven symphony, Ben Woolf said to this writer and H. E. Krehbiel, "Well, tonight Fate kicked the door clear in." The knocking was a trifle less boisterous in New York, but it was not long before the polish imparted to the orchestra's playing by Gericke and Nikisch gave way to a more burly style.

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Boston Symphony Orchestra

Dr. SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

Wednesday Evening, March 11

With the concert of November 1, 1894, the orchestra (Paur conducting) made another move, this time to the Metropolitan Opera House. So up to the beginning of the season of 1895-96 the record of concerts was: Steinway Hall, 15; Chickering Hall, 15; Carnegie, 5; Metropolitan Opera House, 5. To these must be added two outside the subscription — March 27, 1892, at the Metropolitan, with Paderewski, for the Washington Arch fund, and May 2, 1892, in the Madison Square Garden Concert Hall, Eugen d'Albert, soloist.

PAUR AND RICHARD STRAUSS

Emil Paur was a devoted follower of Richard Strauss and to him we owe the introduction in New York of "Till Eulenspiegel" (February 27, 1896), and "Also Sprach Zarathustra" (December 16, 1897), at the Metropolitan Opera House. Neither work was warmly welcomed, and possibly Mr. Paur's vigorous, indeed burly, presentation obscured the finer qualities of both. The American composer had a hearing on February 19, 1898, when Mrs. Beach's "Gaelic" Symphony was produced. At the same concert Loeffler played his own Divertimento for violin, a pleasing piece, which violinists might do well to consider. Mr. Paur bade us farewell in the spring and on November 9, 1898, with the orchestra back in Carnegie Hall, Mr. Gericke returned to the conductor's platform. The orchestra played the "Euryanthe" Overture, the Brahms "Chorale St. Anthoni" Variations, and Beethoven's Fifth. Moritz Rosenthal was the soloist in Chopin's E minor concerto.

When the concerts of December 14 and 15, 1898, were given, Gericke was ill and Kneisel conducted. MacDowell's "Launcelot and Elaine" had its first hearing in New York, and Willy Burmester, a very superior German violinist, was the soloist. When he arrived in Boston, Kneisel asked him what he would play at his début, and he answered: "The Beethoven concerto. Has it ever been played here?" Kneisel, with his most perfect urbanity, replied: "Yes; by Vieuxtemps, Wilhelmj, Wieniawski, Sarasate, Camilla Urso, and some others; I have even played it myself." Gericke recovered from his illness to conduct the concerts of January and on February 23, 1899, produced D'Indy's "Istar" variations. Lady Halle, the eminent English violinist, was the soloist at the concerts of February 22 and 23.

The next season began on November 8 at Carnegie Hall, Gericke conducting and Mark Hambourg thundering out the C minor concerto of Saint-Saëns. At the November 9 concert, Glazounov's C minor Symphony was given for the first time in New York. Nothing further of signal import took place till after the opening of the twentieth century. Dr. Muck made his New York début on December 6, 1906, with Bruckner's Seventh and the "Leonore" No. 3. Rosenthal, soloist,

played the Liszt E-flat concerto. Perhaps the first impressions of Muck, recorded at that time, may not be uninteresting:

“A man of slender, elegant, aristocratic figure, of clean-cut, scholarly face, and of cultured manner stands before the orchestra, and, while directing it with the certainty of an authority and the command of a master, so effaces his personality that he becomes a perfectly transparent medium between the audience and the music. This is the highest achievement possible to the manner of conducting. If no other qualities were to be found in Dr. Muck’s art, this alone would be enough to insure it a welcome from those who are weary of finding a gorgeously decorated curtain of *Monsieur This* or *Herr That* hung between them and Beethoven or Brahms.”

A VITAL MUSICAL FORCE

Here let the record of early Boston Symphony days in New York be ended. The contributions of Fiedler, Monteux, Rabaud and Koussevitzky to the musical joys of the town belong to recent history and can be followed satisfactorily in Mr. de Wolf Howe’s book about the orchestra. But this retrospect should not be concluded without a note on the significance of the early visits of the Bostonians. When they first came to us we were unaccustomed to such invasions. We had our own Philharmonic and Symphony societies, Theodore Thomas’s popular series, and Frank van der Stucken’s novelty concerts, and we thought we did not require any others. The opening concert of the Boston organization proved to us that we were mistaken and that we needed this new transfusion of artistic blood into our stagnant veins.

We took the Boston Symphony Orchestra to our hearts almost instantaneously. We were glad to know it was to return to us the next season; we have been happy at its coming ever since. We hope it will never cease to visit us, for its ten concerts are an essential enlargement of our musical experience. The orchestra has had its ups and downs. Its darkest days were brought by the World War, when thirty-six of its musicians had to be dismissed because of their nationality. Pierre Monteux did not get all the credit he deserved for rebuilding the orchestra after its disintegration. Just as he had completed its restoration he left us, and Mr. Koussevitzky came to find a splendid instrument ready to his hand. Monteux’s achievements in the orchestra have been fully recognized in recent years, but at the time of his departure only a chosen few realized the extent of the art world’s indebtedness to him.

The early Boston Orchestra under Gericke was a great one. Its strings were incomparable; its precision and unanimity unsurpassed, the sunlit clarity and perfect balance of its tone unrivaled, the elegant

aristocracy of its style unchallenged. They are all gone, those artists who gave us the fresh enthusiasms of those historic days — Franz Kneisel and Martin Loeffler, Tim Adamowski and Otto Roth, who held the first two desks among the violins; Schroeder, the master 'cellist; Longy, oboist superlative, and all the rest. Theodorowicz, who used to be with Kneisel in the quartet, and who now sits beside Burgin at the first desk, is the veteran who furnishes the link with the last of the old associations.

But there is the Boston Symphony organization, still a magnificent instrument, still a company of virtuosi, still a splendid and puissant force in the musical vigor of the country, still under the artistic direction of a conductor of wide vision, catholic taste, technical mastery, and inexhaustible ardor. Those of us who knew the orchestra in the days of its early visits cherish our memories; but we hold as more precious the living power that continues to project its energy into our musical life.



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FIFTY-FIFTH SEASON, 1935-1936

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin of the
Second Concert

WEDNESDAY EVENING, *March 11*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

SECOND CONCERT

WEDNESDAY EVENING, MARCH 11

Programme

BEETHOVEN Overture to Goethe's "Egmont," *Op.* 84

BEETHOVEN Concerto for Pianoforte No. 4 in G major, *Op.* 58

- I. Allegro moderato
- II. Andante con moto —
- III. Rondo vivace

INTERMISSION

TCHAIKOVSKY Symphony No. 5, in E minor, *Op.* 64

- I. Andante; Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse (Allegro moderato)
- IV. Finale (Andante maestoso); Allegro vivace

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OVERTURE TO GOETHE'S "EGMONT," *Op. 84*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN wrote his incidental music to Goethe's play by assignment (for a production by Hartl at the Hofburg Theatre in Vienna on May 24, 1810). It could hardly have been an unwilling task, for the heroic Count of the Netherlands, champion of liberty and independence for his people, meeting death on the scaffold under an unscrupulous dictator, was an ideal subject for the republican Beethoven. His deep admiration for Goethe is well known.

Without going into musical particularization, it is easy to sense in the overture the main currents of the play: the harsh tyranny of the Duke of Alva, who lays a trap to seize Egmont in his palace, and terrorizes the burghers of Brussels, as his soldiery patrol the streets, under the decree that "two or three, found conversing together in the streets, are, without trial, declared guilty of high treason"; the dumb anger of the citizens, who will not be permanently cowed; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader.

Goethe in the autumn of 1775 happened upon a history of the

The Analytic Symphony Series

Edited and annotated by

PERCY GOETSCHIOUS, Mus. Doc.

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Netherlands, written in Latin by Strada, a Jesuit. He was at once struck with the alleged conversation between Egmont and Orange, in which Orange urges his friend in vain to flee with him, and save his life. "For Goethe," writes Georg Brandes, "this becomes the contrast between the serious, sober, thoughtful man of reason, and the genial, carefree soul replete with life and power, believing in the stars and rejecting judicial circumspection. Egmont's spirit is akin to his; he is indeed blood of his blood." The poet wrote his play scene by scene in the ensuing years, completing it in Rome in 1787.

It has been objected that the Egmont of history was not the romantic martyr of Goethe; that he was a family man who was compelled to remain in Brussels as the danger increased, because he could not have fled with all of his children. Yet Goethe stated, not un-plausibly, in 1827, that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Clärchen says, is *my* Egmont. And for what then are poets, if they wish only to repeat the account of a historian?"

The encounter of Beethoven and Goethe at Teplitz in 1812 is a fascinating tale, not the less so for the part played in the meeting by Bettina Brentano, the "*Kind*" of twenty-five, romantic handmaid of male genius — Bettina of the "wild and tender heart." To show Beethoven's deep veneration of Goethe's art we shall quote briefly from his letter to Bettina in 1811: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have composed the music, and indeed purely out of love for his poems, which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

As for Goethe's attitude toward Beethoven, he has often been accused of indifference, probably unjustly. The urbane poet was bound to find the brusque and eruptive composer unpleasantly disturbing. The fact remains that he had a genuine admiration for Beethoven's music. He produced "Egmont" at Weimar, with the incidental music, and on many occasions listened to the master's various scores with curious interest. That he found the Fifth Symphony impressive, but terrifying, was due, partly to the aggressive challenge in it, partly to his supersensitive hearing, which was offended by tones of more than moderate volume.

CONCERTO FOR PIANO AND ORCHESTRA, No. 4, IN

G MAJOR, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

BEETHOVEN offered his Fourth Concerto for publication in the year 1806; just when he began and worked upon it cannot be definitely established.* The work was privately performed at one of two subscription concerts in the house of Prince Lobkowitz, in Vienna, March, 1807, the Fourth Symphony and the "Coriolanus" Overture being announced as new works on the same programmes. The first public performance was at that famous "academy" on December 22, 1808 — the semi-fiasco at which the Fifth and Sixth symphonies and the Choral Fantasia were all heard for the first time. Beethoven then played the solo part. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major — a Cinderella of concertos! — Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

* With all the circumstantial records of Beethoven's life that exist, there remain many mysteries on the solution of which the authorities are sadly at variance. Nottebohm, studying the sketchbooks, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, "according to information given by F. Ries." Breitkopf and Härtel's thematic catalogue places it at 1805, and Thayer entertains the "confident opinion" that "this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf and Härtel in July of that year." Sketches for the Fifth Symphony appear together with those for the concerto.

“ ‘This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing — afraid of making the least noise!’ ”

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial *allegro* on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The *andante con moto*, which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, *forte* and *staccato*; it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until it capitulates altogether, subsiding into a breathless *pianissimo*. The last whispering suspended chord of the piano is swept away as the *vivace* theme of the rondo (further brightened by the restoration of the major mode) is delivered *pianissimo* by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a swift and brilliant conclusion.



MYRA HESS was born at Hampstead, London, the youngest of four children. Her parents gave her the advantage of a thorough training from the time that they observed marked musical tendencies in the child of five. At the age of seven, she was able to pass the test in piano, theory, and sight-reading at Trinity College. For five years following she studied at the Guildhall School of Music. At thirteen, she began her lessons with Tobais Matthay at the Royal Academy of Music. In her own words, "He taught me the habit of enjoying my music as music, and that was the chief factor in finally molding me into a pianist." Miss Hess was awarded the Gold Medal for pianoforte playing, and was subsequently made successively Associate and Fellow.

She gave her first public pianoforte recital in London, January 25, 1908. She did not make her American début until 1922, when she played in New York, January 17. On February 9 of that year, she appeared with this orchestra in Sanders Theatre, Cambridge, playing the Concerto of Mozart in D minor, K. 466. Miss Hess played Beethoven's Fourth Concerto at the Beethoven Festival which this orchestra gave in Washington, D.C., December 2, 1930. She has played this work, and likewise Schumann's Concerto and the First of Brahms, with the orchestra in Boston.

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TCHAIKOVSKY THE MELODIST

CHANGING musical fashions have brought upon the head of Tchaikovsky a good deal of condescension from musicians with other points of view. But there is also always to be reckoned with the world that listens. And this world insists upon its Tchaikovsky with a steadfastness that is eloquent.

After the Russian composer had made a fairly sudden and complete conquest with the impact of his brass and the affecting flood of his melody, there came the reaction. Tchaikovsky had overstepped, it was said, and time was finding him out. There was music produced in Russia more continent and more colorful. There were new wonders in the West — music of prismatic deftness, of a more becoming reticence. These fresh marvels made the music of some of Tchaikovsky's contemporaries sound a little faded and a little ridiculous; his own music they did not eclipse, but rather deflected the interest in certain quarters.

It was always possible, too, to find frailties in Tchaikovsky's methods — to accuse him of having sedulously studied popular applause, of having committed himself to the mixed metal of the *morceau de salon*, of having lent an acquisitive ear to Italian opera, or other doubtful material, and, what was considered even more unpardonable by the Russian purists, of having twisted Russian tunes to his symphonic purposes. Yet these compromises and borrowings were melted in his crucible to the casting of a music of individuality, genius — call it what you will — which has always stood quite apart, unchallenged by imitation, unsuperseded, remaining somehow vividly alive as the years roll by.

There have been those who have reproached Tchaikovsky for "wearing his heart upon his sleeve." But, as R. W. S. Mendl has remarked on just this subject, "Why shouldn't he?" It is true that fish easily caught are less prized, that fine restraint, veiled allusion, austere grandeur, still depths — all have their place in the general scheme. So also, it is here submitted, has the quality of a direct, sensuous address to the ear, of delight in intense melody, and engaging sonority.

Time may prove, if it has not already proved, that Tchaikovsky's abundant melodic genius is his first claim to immortality. Perhaps there is something in the make-up of the spontaneous melodist that requires in the man a childlike simplicity, an openly affectionate nature, a direct desire to please all about him, which is translated

into tones. Tchaikovsky, as his letters show, had these traits no less than Mozart or Schubert. It is not without significance that he loved Mozart far above every other composer. "To me," he wrote in his diary, "Mozart is the culminating point of all beauty in the sphere of music. He alone can make me weep and tremble with delight at the consciousness of the approach of that which we call the ideal." Brahms was repellent to his artist's nature; the Wagner colossus, which was then the musical event of the day, he gave grudging praise — he must secretly have dreaded this imperious force in music. But in two new French scores — Bizet's "Carmen" and Delibes' "Sylvia" — he repeatedly expressed his delight.

There are those who protest that he fills his music with his personal troubles. But rasped nerves, blank, deadening depression, neurotic fears — these painful feelings are not in the province of music, nor are they found there. They probably in some indirect way colored his inclinations toward a Byronic melancholy, highly fashionable at the time. But the pathological and the musical Tchaikovsky were two different people. The first was mentally sick, pitifully feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. Tchaikovsky's musical melancholy is not painful to the ear, but luscious — even exuberant. He simply revels in the mood which somehow peculiarly belongs to him. It is worth noting that during the nervous collapse of 1877, in the midst of his disastrous marriage of a few weeks, he was busily at work upon his Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.* One is almost forced to the conclusion that the symphony was his refuge, his healing resource when life had become unbearable. The tragic Sixth Symphony, on the other hand, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers.

J. N. B.

* Tchaikovsky's letter to Mme. von Meck of March 1, 1878, the long and interesting letter in which he plays with the idea of a "programme" for this symphony, on the whole confirms this impression. He there defines his act of composition as "a purely lyrical process; a kind of musical shriving of the soul, in which there is an encrustation of material which flows forth again in notes just as the lyrical poet pours himself out in verse. . . . It would be vain to try to put into words that immeasurable sense of bliss which comes over me directly a new idea awakens in me and begins to assume a definite form. I forget everything and behave like one possessed. Everything within me starts pulsing and quivering; hardly have I begun the sketch ere one thought follows another."



FIFTH SYMPHONY IN E MINOR, *Op.* 64

By PETER ILITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

TCHAIKOVSKY's slight opinion of his Fifth Symphony, as compared to his ardent belief in his Fourth and Sixth, is a curious fact, coming as it did from an incorrigible self-analyst, who was always ready to rehearse in his letters to his friends his doubts and beliefs as to the progress of his music. He was much more close-mouthed about his new scores at this time (1888) of self-confidence and established fame than he was in 1877, the year of the Fourth Symphony, when he would confide each step to Mme. von Meck, or earlier, when he would submit each new manuscript to his colleagues, hanging on their approval, when he would study audiences and newspaper reviews. There were musical confidences in the letters of the later years. But they were more laconic, had less of the questioning note. The artist, surer of his powers, was no less analytic, no less honest about them. He never hesitated to tell, for example, when he was composing from the urge to compose, and when he was forcing himself to it; when he was writing "to order," when he was not.

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Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Oniegn* and *Pique Dame*. The former he staunchly believed in, despite its early failures. He had inordinate ambitions for an earlier love — *Cherevichek*, but even after he rewrote it as *Les Caprices d'Oxane*, the world never came around to his view. The world also made a conspicuous reversal in regard to his lighter music. About the ballet, *The Sleeping Beauty*, he was enraptured from the start — thoroughly in the vein, and in love with his subject. The Ballet *Casse Noisette*, on the other hand, he regarded as an uncongenial subject, an annoying commission.



The gist of Tchaikovsky's written remarks about the Fifth Symphony is soon told. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? * No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers. † My age — although I am not very old (he was forty-eight) — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted at Leningrad on November 17 and 24, despite a considerable popular success, hardly raised his opinion of the new symphony, for he wrote to Mme. von Meck in December — "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a "success d'estime." The operas "Mazeppa" and "The Enchantress" had fallen far short of his expectations. In the programme symphony, "Manfred," he had never fully believed. Of the Orchestral suites, only the third had had a pronounced success.

† Tchaikovsky had in that spring comfortably established himself in his country house at Frolovskoe near Moscow, where he could enjoy his solitary morning walks, and his flower garden, with its "charming pool and tiny islet, fringed by forest."

obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings to me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night, I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

The success of the symphony when he conducted it at Prague on December 22, and when it was produced at Moscow a few weeks later does not seem to have altered his opinion. Only after another pronounced success at Hamburg, where he conducted the work on March 15, did he alter his opinion. The musicians at the rehearsals had a high opinion of it, a circumstance which always carried much weight with Tchaikovsky. This concert brought from him his best word for the symphony. He wrote to Davidov: "The Fifth Symphony was magnificently played and I like it far better now, after having held a bad opinion of it for some time."



Ernest Newman writes:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmatic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up concisely — the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony. No one, I think will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we

have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

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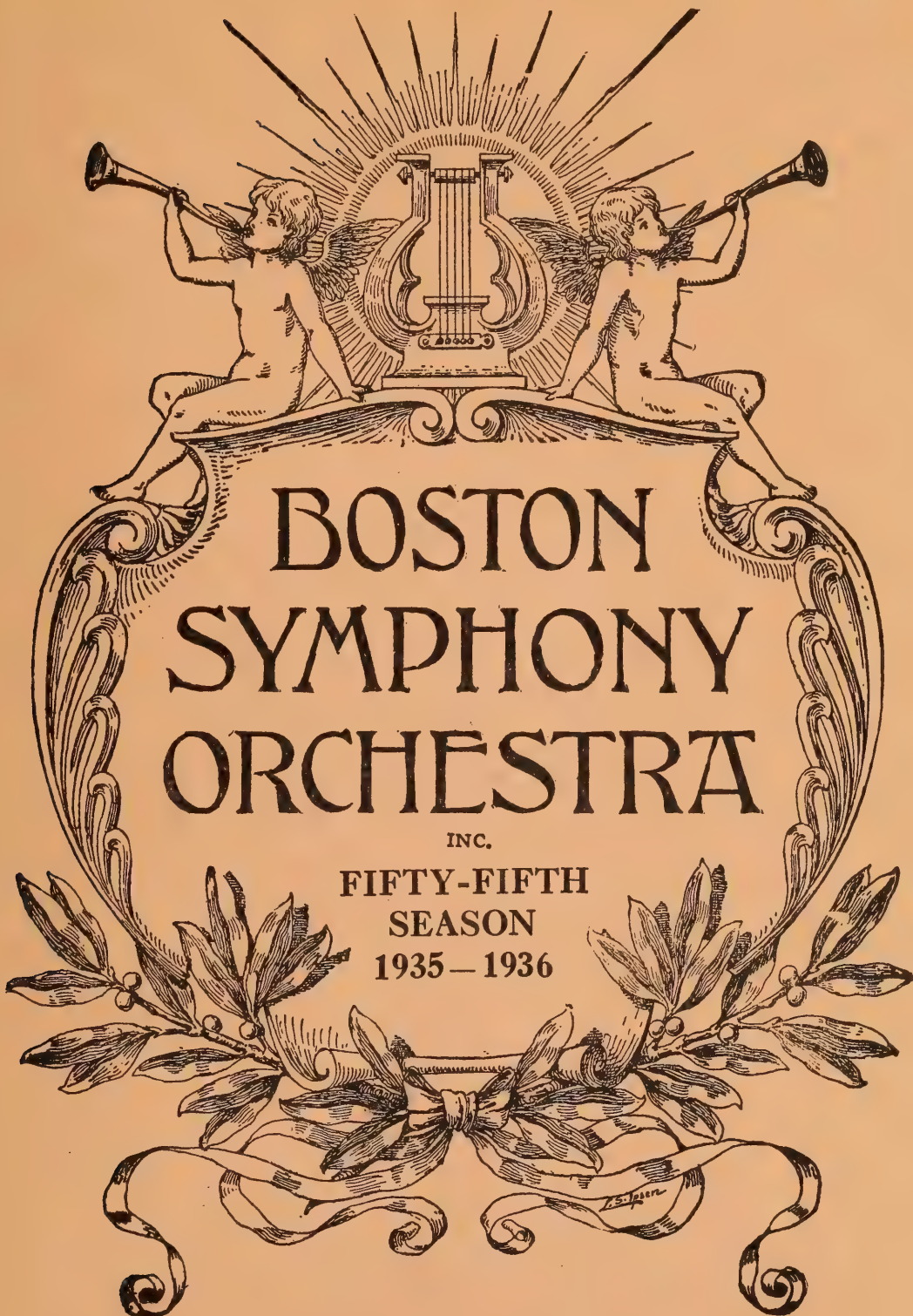
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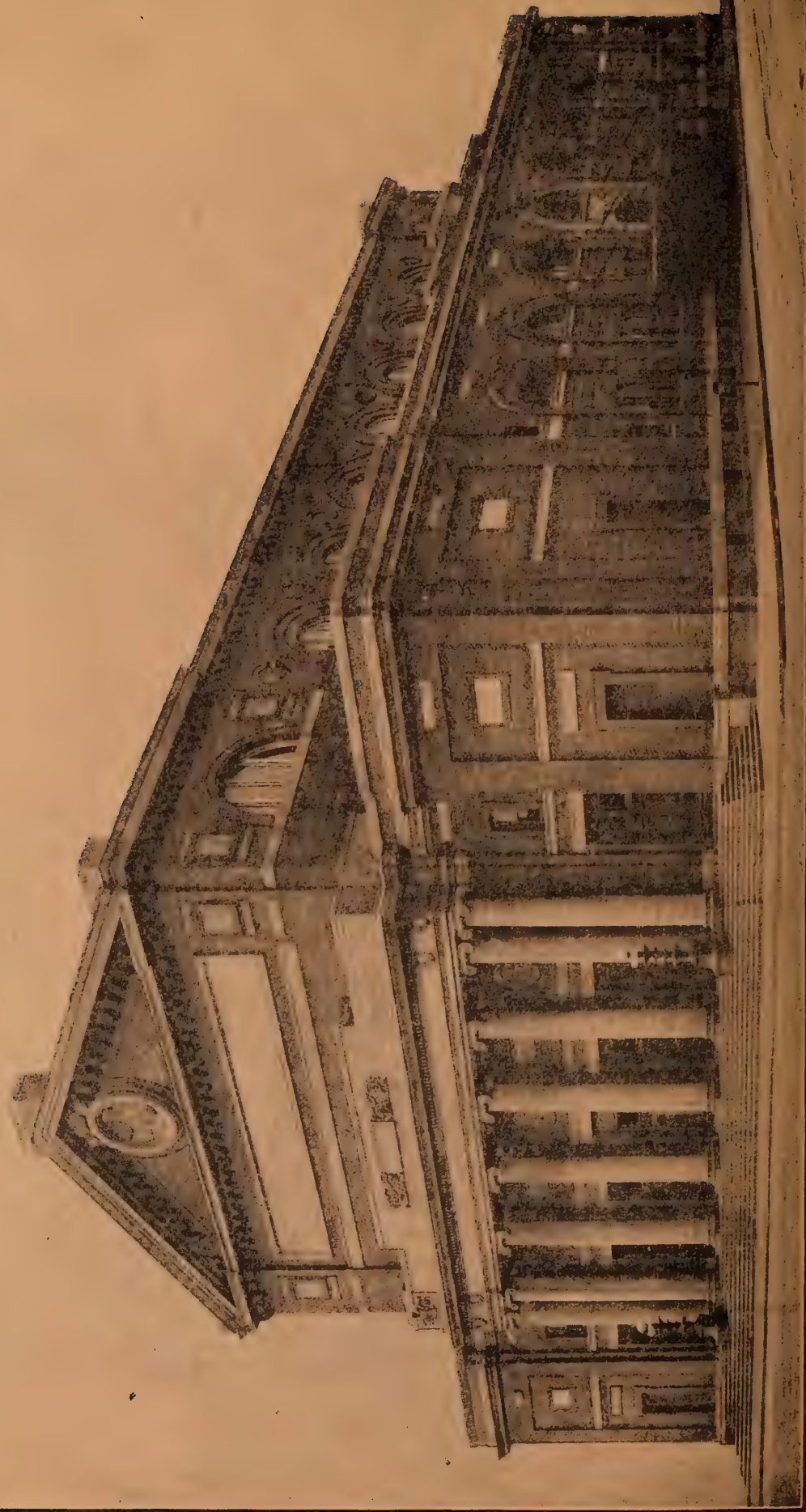
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with historical and descriptive notes

By JOHN N. BURK

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I hope and confidently expect that this year's membership in the Friends of the Orchestra will be greatly increased over last year's and I invite all who are interested in maintaining this pre-eminent Orchestra to enroll as members.

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Boston Symphony Orchestra

FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, DECEMBER 9

Programme

HANDEL Concerto for Two Wind Choirs, with String
Orchestra (edited by G. F. Kogel)

- I. Pomposo
- II. Allegro
- III. A tempo ordinario
- IV. Largo
- V. Allegro

HAYDN Symphony in G major, No. 88
(B. & H. No. 13)

- I. Adagio; Allegro
- II. Largo
- III. Menuetto; Trio
- IV. Finale: Allegro con spirito

INTERMISSION

SIBELIUS Symphony No. 2, in D major, *Op.* 43

- I. Allegretto
 - II. Tempo andante, ma rubato
 - III. Vivacissimo; Lento e suave
 - IV. Finale: Allegro moderato
-

CONCERTO IN F MAJOR FOR STRINGS AND TWO WIND ORCHESTRAS

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

CHRYSANDER, zealously assembling the manuscripts of Handel, and bringing many unknown scores to light, found two concertos with double wind choirs — one in B major (without horns) and one in F major in eight complete movements and some fragmentary sketches. The concerto first publicly appeared in Chrysander's edition of the composer's works, published by the German Handel Society, in 1886. The edition here used is that of Gustav F. Kogel, 1902.* Kogel has taken the movements which appear in Chrysander in this order: the first, the second, the sixth, the fourth, the eighth. His emendations have consisted of explicit phrasing and bowing indications; likewise a filling in of voices, and an occasional embellishment in the notation.

Handel has used for his *concerto grosso* a string orchestra. Against this contrasting background he has set two *concertini* of wind instruments, evenly divided and each containing two horns in F, two oboes and a bassoon (Kogel has doubled the bassoon part).

The first movement (F major, 4-4) is based on the oratorio "Esther," and derives its indication "pomposo" from the recitative "Jehovah, crowned with glory bright" (Handel above anyone could be at once "pompous" and ingratiating).

The allegro in 3-4 borrows from Handel's early "Birthday Ode for Queen Anne" (composed in 1713).

The movement "*A tempo ordinario*" is notable for the oboe *solì* delivering from the two choirs alternately rippling figures in sixteenth notes.

The *Largo* gives the relief of D minor. It uses a chorus, "Ye sons of Israel mourn," again from "Esther." The violin solo has a prominent voice.

The final movement here played (there are nine in all) is an allegro, 12-8. It opens with joyous horn fanfares. Again the oboes contribute their "divine chatter" in triplets, "*leggiere*."

W. S. Rockstro in his "Life of Handel" (1883) has this to say about the original score: "The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used

* This concerto was first performed by this orchestra, December 26, 1891. It was also performed in 1907, 1913, 1915, 1922, 1935. Kogel's edition was used in the performances of 1922 and 1935.

for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. . . . The first movement is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads' [from 'The Messiah'; not performed in the present edition]. The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."



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SYMPHONY IN G MAJOR, No. 88 (B. & H. No. 13)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

WHEN one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: "*Concert de la Loge Olympique*"; for Saloman's concerts in London he also wrote twelve.

This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon the text, 'Top-knot, come down!' — which he had found in Matt. xxiv. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my ninth symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modu-

lation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

"The old sequel then returns to the tonic, and to the tune. Another tutti introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms's Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach.*

* "Der Rote Igel was Brahms's favorite Vienna restaurant, and when the manager told him, 'Sir, this is the Brahms of wines,' he replied 'Take it away and bring me some Bach'; scilicet: brook, or water."

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“The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn’s finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

“Haydn never produced a more exquisitely bred kitten than the main theme of the *Finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn’s symphonies and larger quartets. Haydn has a way of beginning an important finale like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *Finale* thus rather reduces its scale in comparison with many *Finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect.”



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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpää, Finland

THE Second Symphony, probably more than any other of Sibelius, has called up verbal images from many writers. Georg Schneevoigt, including the work upon his programme when he conducted the Boston Symphony Orchestra, March 7 and 8, 1924, then told Mr. Hale that as an intimate friend of Sibelius he could vouch for the composer's intention of depicting in this work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary.

Sibelius, in an interview given to Walter Legge in the *London Daily Telegraph* last December, directly contradicts these assertions: "Since Beethoven's time all the so-called symphonies, except Brahms's, have been symphonic poems. In many cases the composers have told us or, at least, indicated the programs they had in mind; in others it is plain that there has been some story or landscape or set of images that the composer has set himself to depict or illustrate.

"That is not my idea of a symphony. My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter. 'Tapiola,' 'Pohjola's Daughter,' 'Lemminkäinen,' 'The Swan of Tuonela,' were suggested to me by our national poetry, but I do not pretend that they are symphonies."

The composer, in the same interview, attributed the allegation of a Tchaikovskyan strain in the first two symphonies to "a wilful overloading of sentimentality" on the part of conductors. "My musical mind and my methods are the very antithesis of Tchaikovsky's. I cannot think, I have never been able to think, the Tchaikovskyan way, and it is the conductors who are to blame if the public thinks

* This symphony, composed in 1901-02, and first performed at Helsingfors on March 8 of 1902, under the composer's direction, had its first performance in this country by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933. It was performed under the direction of Dr. Koussevitzky (as guest) by the Stadtorchester at Helsingfors, September 13, 1935. "Tapiola" and the Seventh Symphony were also played.

it sees in my early works a Tchaikovskyan influence. That I admire Tchaikovsky is true, but I have never written in his style. All I ask of the conductors who play my music is that they should obey my markings implicitly, neither hurrying nor dragging, and to remember that my scoring and my dynamic indications are intentional."



In a newly published description and analysis of the seven symphonies,* Cecil Gray adds considerably and notably to his book on Sibelius. He says of the Second Symphony: "Written three years after the First, in 1902, it constitutes in many respects a remarkable advance on the latter. While the First Symphony, one may say, is the archetype of the romantic, picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of a dynasty; the Second is the beginning of a new line, containing the germs of great and fruitful developments. In outward appearance the Second Symphony would seem to conform to the traditional four-movement formula of *allegro*, *andante*, *scherzo*, and *finale*, but the internal organization of the movements reveals many important innovations, amounting at times, and particularly in the first movement, to veritable revolution, and to the introduction of an entirely new principle into symphonic form.

"The nature of this innovation can be best described by saying that whereas in the symphony of Sibelius's immediate predecessors and contemporaries the thematic material generally consists of definite melodic entities which propagate by means of the method called by biologists binary fission, by splitting up and disintegrating into several thematic personalities, each bar of the original organism becoming a theme in the development, in the mature symphonic writing of Sibelius the method is precisely the opposite — namely, he introduces thematic fragments and proceeds to unite them in the development. Instead of presenting definite, clear-cut, melodic personalities in the exposition, taking them to pieces, dissecting and analysing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most nineteenth-century practitioners of symphonic form, Sibelius inverts the process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dissolving and dispersing the material back into its primary constituents in a brief recapitulation. The peculiar strength and attraction of this method of construction consists in the fact that it is the method of

* Cecil Gray: "Sibelius: the Symphonies" ("The Musical Pilgrim" series, Oxford University Press, 1935).

nature and of life itself; Sibelius's most characteristic movements are born, develop, and die, like all living things."



Constant Lambert dwells with enthusiasm on the first movement (which he much prefers to the other three) of this symphony in the closing chapter of his book "Music, ho!" In this chapter Sibelius comes suddenly upon the scene as a sort of musical saviour, following a long survey of contemporary music in which composers of all sorts are tried and found wanting. Each has pursued his particular style, experimental or imitative, to its logical end, and has thus let himself into a cul-de-sac, while the world turns away, bored. "There is always the chance," Mr. Lambert concludes, referring to the Shakespearean line which gives the book its title,* "that Cleopatra may become bored with billiards also, and when she returns to the musician his song will be all the more moving for having been written to please not her but himself."

The musician who has wisely written to please himself, while others have lost the world's attention by scampering after one fetish or another, is none other than Sibelius. Once patronized, as Mr.

* "All: The Music, ho!

Cleopatra: Let it alone; let's to billiards."

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Lambert points out, by the more revolutionary composers as somewhat conservative and old-fashioned, Sibelius is now found to have been considerably in advance of them all the time. He has quietly retained the symphonic essentials, and developed his own "integration of form" conditioned by his own artist's nature and need. The new formal significance is notably attained in "Tapiola" — "which gives clear evidence of a constructive ability and continuity which is unparalleled within the last fifty years." As for the Seventh Symphony — "it is impossible to convey on paper the magnificent formal sweep and emotional logic of this work." Here "Sibelius' art reaches its second great apex" (the first having been in the Fourth Symphony in A minor).

In the Second Symphony, according to Mr. Lambert, the composer's "highly individual method of formal construction" finds its most notable development. "The first movement of Sibelius' No. 2 differs from any previous symphonic movement in that its undoubted continuity and formal balance are not established until the last bars. The exposition of a Beethoven symphony is by no means a complete statement, but it is logical enough as far as it goes. The exposition of this particular movement, a string of apparently loosely knit episodes, is completely incomprehensible at a first hearing, and it is only towards the end of the development and in the curiously telescoped recapitulation that the full significance of the opening begins to be apparent. Instead of being presented with a *fait accompli* of a theme that is then analysed and developed in fragments, we are presented with several enigmatic fragments that only become a *fait accompli* on the final page. It is like watching a sculptured head being built up from the armature with little pellets of clay or, to put it more vulgarly, it is like a detective story in which the reader does not know until the final chapter whether the blotting paper or the ashtray throws more light on the discovery of the corpse in the library."



ENTR'ACTE
COUPLE THE TUBAS
NOTES UPON SIBELIUS
By FRANK BAKER

THE chimera of journalistic quixotry cuts infinite capers upon most artists of repute. Hardy was the G. O. M. of English literature; Gauguin cut off far more than his ear; Lawrence was the leprechaun sitting on the heavy shoulder of Mrs. Grundy; Elgar was fond, both of racing and Bernard Shaw (a curious, perhaps significant combination); Masfield is the ragged sailor-poet; Pavlova was the dying swan.

Similarly, Sibelius is still the barbarian, the demi-God on an avalanche, the bare tree swaying upon the barest mountain of the north, the mouthpiece of an ancient race, the oracle of primitivism, the apostle of the axe, the mournful child of yet more mournful nature. Above all, he is the peasant — one must never be allowed to forget that. The legend grows. He cannot talk; he growls like a wolf. He spits; he drinks fire; he lives in a log-hut and has never been seen in a town. Does he write with a pen? Oh, Heavens no! The terrible fellow composes with an ice-axe, hewing notes out of an iceberg; floats into the north pole upon a raft of open fifths.

Mr. Cecil Gray, in his admirable study of Sibelius, entirely disintegrates all these fanciful pictures, but in the minds of most people, even musicians who should know better, Sibelius is still the rude, morose invader from the Arctic wastes — one who is more akin to Shackleton than to Beethoven.

Who loosed this rufous fiend upon the clear field of music? As long ago as 1922 we have Mr. Rosenfeld, apparently a critic of some importance, writing in his book "Musical Portraits": —

"The orchestral combinations of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests . . . the instrumentation is all wet grays and blacks . . . the works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, of the sinister rolling of drums, etc., etc."

Of the man he paints this stark picture:

"There are times when he comes into the concert room like some man of a former age . . . some spare knotted barbarian from the world of the sagas . . . like one who might have been comrade to pelted warriors who fought with clubs and hammers, who might have beaten out a rude music by black smoking hearthsides. . . ."

And for the popular nationalist conception of Sibelius, we have this remarkable statement:

“It was with the sanction of a people that Sibelius came to his task.”

Such a statement as his last cannot be defended upon any principle whatsoever. It is indeed the most dangerous and damning label one could possibly attach to any artist. To state that a man of Sibelius' rare genius spoke with the sanction of his people is little better than saying that when God had created the world, man heartily approved of it. Alone in so far as an artist inherits the racial instincts and memories of his native country, can it be said that his environment bears any relation to his art. To deliver Sibelius in a neat little paper parcel labelled “Finland,” is synonymous with delivering wheat as Hovis bread.

The danger of such criticism as Mr. Rosenfeld's lies in the fact that many sensitive musicians, ignorant of Sibelius and approaching him for the first time through the essay I have quoted, would shun the composer's works with an impatient mutter of “Pomp and Circumstance . . . Kipling. . . .”

And the barbaric rôle, so picturesquely developed even in creditable journals, is as manifestly untrue. *Punch*, in a review of Lambert's book “Music Ho,” recently referred to “the austere Sibelius.” “And *strange to say*,” the passage runs — “the only foreign master of whom the composer of the exhilarating Rio Grande writes with genuine admiration, is the austere Sibelius.” (My italics.) Nobody, of course, reads *Punch* for music criticism, but since musicians sometimes read *Punch*, one is inclined to suggest that Mr. Punch's staff of Learned Clerks should get Mr. Percy Scholes to come and talk to them.

Now consider the 2nd symphony, and notice how easy it would be from this work to fix the two main labels of journalese upon Sibelius' back.

First — he is a savage brooding over his ice-hut or his log fire — whichever comes first to your mind; very good, the long second movement proves that. Second — he is the arrogant nationalist, effulgent with trumpets spread out of him like rays of the sun, heavy with gorgeous banners, a Franckian oriflamme fluttering from a lance in his mailed fist; excellent — the last movement proves that. (Oh, and in passing it might as well be mentioned that he is also the wistful peasant remembering his native village at sunset, Peer dreaming of Solveig; for you see the slow section of the scherzo proves *that*. So there you are.)

In truth, this symphony is a pure voyage, a romantic one if you like. Movement 2 is not barbaric; it is the reason for Movement 4.

Movement 4 is not nationalist; it is the way out of Movement 2. I am conscious that in such a statement I am almost guilty of perpetuating another stray legend about the composer ("traveller into the unknown . . .") but nevertheless I hold it to be better to move logically to a given place than to pounce wildly over the mark. And in this early symphony we have to beware of giving Sibelius false names. Think less of nationalism, more on universalism. It is possible you will find in this work a cosmological adventure of the utmost importance. Unless you are a very plain man you will find it hard to regard it as a Cook's tour to Finland, complete with guide in the shape of our amiable friend, Mr. ——— well, never mind.

There are the programmatic pieces, better known to English audiences, as "Tone Poems" generally are. (In passing, when will a musical term replace that dreadful hybrid?) *En Saga* is a glacial adventure: *The Swan* dark as Charon himself: *Pohjola's Daughter* clattering with heroic hooves, skittering with coy feminine defiance. In these works it is easy to see the popular Sibelius legend, which has anyhow, once and for all, been consecrated for the "plain man" in *Valse Triste* and *Finlandia*. But what magnificent potboilers! It is amusing and instructive to recollect that as a choirboy, my accomplices and myself took delight in begging the organist periodically to play *Finlandia*. It was generally an end-of-term event. "And," we would chorus, our young eyes glued on four manuals of Mr. Willis at his best, "mind you couple the tubas, Sir, at the end."

Couple the tubas. And it is the very thing which in the long run Sibelius did not do, which perhaps distinguishes him from most of his contemporaries, who couple anything they can lay their hands upon. For — always allowing that I have not, to my shame, yet heard the 4th symphony — when you have gone through the symphonies and other pieces, there remains to you *Tapiola*, which in spite, I say deliberately, in spite of the programme with which it is burdened, carries you to the end of the perilous journey upon which Sibelius has led you. It is an experience, this music called *Tapiola*, one should guardedly say no more than that. Yet how resist intense admiration for the mind that could, from so slight a germ, evolve so mighty an argument? Or ever doubt that in the shape of that final long chord, reached after what seems a universe of dreadful striving — Sibelius commences an existence where Beethoven also commenced it in the final quartets? — *The Chesterian*, January, 1935.



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AN Association known as the Friends of the Boston Symphony Orchestra was formed last year, and at the end of the year had a membership of more than 2,000. The members of this Association are those who in expression of their interest in music and their admiration for the performances of our Orchestra contribute in small or larger amounts toward its current operating expenses. It is well known that an Orchestra of this size and quality can not cover its expense with receipts from its performances, even though it plays a very exacting schedule.

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I hope and confidently expect that this year's membership in the Friends of the Orchestra will be greatly increased over last year's and I invite all who are interested in maintaining this pre-eminent Orchestra to enroll as members.

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Concert Bulletin

TUESDAY EVENING, *December 10*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

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TUESDAY EVENING, DECEMBER 10

Programme

HAYDNSymphony in G major, No. 88
(B. & H. No. 13)

- I. Adagio; Allegro
- II. Largo
- III. Menuetto; Trio
- IV. Finale: Allegro con spirito

STRAVINSKY Suite derived from the Danced Story, "L'Oiseau de Feu"

- I. Introduction: Kastchei's Enchanted Garden and Dance of the Fire-Bird
- II. Supplication of the Fire-Bird
- III. The Princesses play with the Golden Apples
- IV. Dance of the Princess
- V. Infernal Dance of all the Subjects of Kastchei

INTERMISSION

SIBELIUSSymphony No. 2, in D major, *Op.* 43

- I. Allegretto
- II. Tempo andante, ma rubato
- III. Vivacissimo; Lento e suave
- IV. Finale: Allegro moderato

SYMPHONY IN G MAJOR, No. 88 (B. & H. No. 13)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

WHEN one pauses to admire and often returns to the individual beauties of this symphony of Haydn, it is startling to note that it was merely the eighty-eighth in the chronological listing of Mandyczewski, which reaches one hundred and four; that their composer wrote symphonies for a particular occasion literally by the dozen. This symphony, composed in 1787, was in the second of two sets of six written for the Parisian society: "*Concerts de la Loge Olympique*"; for Saloman's concerts in London he also wrote twelve.

This symphony has moved Donald Francis Tovey to one of his illuminating and diverting dissertations. He writes:

"Very clever persons, who take in music by the eye, have pointed out the extraordinary resemblance between the opening theme and that of the *Finale* of Beethoven's Eighth Symphony. The resemblance is equivalent to the scriptural warrant of the minister who, wishing to inveigh against a prevalent frivolity in head-gear, preached upon

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the text, 'Top-knot, come down!' — which he had found in Matt. xxiv. 17 ('Let him which is on the housetop not come down').

"The Top-knot school of exegesis still flourishes in music. This theme of Haydn's is as pregnant as that in Beethoven's Eighth Symphony, but it means something totally different both in harmony and in rhythm; nor did Beethoven's theme, in all the transformations it went through in his sketch-books, resemble it more in the earliest stages than in its final form. But the strangest thing about Beethoven's originality was that he was quite capable of amusing himself by noting discoveries in the best Top-knot manner. There is a coincidence of no less than nine notes between the theme of the *Finale* of Mozart's G minor Symphony and that of the *Scherzo* of Beethoven's C minor Symphony, and he noted it in his sketch-book! The point of noting it is precisely the utter contrast and absence of any significance common to the two ideas.

"Of the glorious theme of the slow movement I was told by John Farmer that he once heard Brahms play it with wallowing enthusiasm, exclaiming, 'I want my ninth symphony to be like this!'

"Here is a clear case of a movement that is to be measured by its theme. From that theme Haydn himself tries in vain to stray. He modulates to the dominant. That is treated as an incident in the course of the melody, which promptly repeats itself in full. The modu-

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lation is tried again with a new continuation. But the new continuation wistfully returns in four bars through the minor mode. Let us, then, have a variation. But not too varied; only a little decoration in counterpoint to our melody. But perhaps the full orchestra, with trumpets and drums, which were not used in the first movement, can effect a diversion. What it does effect is that a sequel shows enough energy to lead fully into the key of the dominant, instead of merely on to its threshold, so that the whole great tune now follows in that key.

“The old sequel then returns to the tonic, and to the tune. Another tutti introduces the minor mode, and leads to a key, F major, related only to the tonic minor. This is definitely a remote modulation, and in F major the tune enters but has to exert itself with new rhetoric before it can return to its own key. There we hear it yet again, with a short coda in which Brahms’s Ninth Symphony retires into a heaven where Brahms, accompanied by his faithful red hedgehog, can discuss it with Haydn, Beethoven and Schubert over a dinner cooked by Maître du Clavecin Couperin, and washed down by the best Bach.*

* “*Der Rote Igel* was Brahms’s favorite Vienna restaurant, and when the manager told him, ‘Sir, this is the Brahms of wines,’ he replied ‘Take it away and bring me some Bach’; scilicet: brook, or water.”

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“The Minuet is cheerful, with a quiet joke on the drums. The Trio is one of Haydn’s finest pieces of rustic dance music, with hurdy-gurdy drones which shift in disregard of the rule forbidding consecutive fifths. The disregard is justified by the fact that the essential objection to consecutive fifths is that they produce the effect of shifting hurdy-gurdy drones.

“Haydn never produced a more exquisitely bred kitten than the main theme of the *Finale*. . . . The movement is in rondo form, which is by no means so common as might be expected in Haydn’s symphonies and larger quartets. Haydn has a way of beginning an important finale like a big rondo and then, after one episode, running away into some sort of fugue that gives an impression of spacious development which suffices without further formal sections. The completeness of rondo form in the present *Finale* thus rather reduces its scale in comparison with many *Finales* that are actually shorter. This is a melodic quality, not a formal or dramatic defect.”



Harry S. Gordon

SUITE DERIVED FROM THE DANCED STORY.
"THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 5, 1882

IN the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score was ready in May, 1910. The scenario was the work of Fokine.

The first performance of the "*Oiseau de Feu*" a "*Conte dansé*" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird, Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastcheï, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

Fokine's scenario may thus be described:

After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travellers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

The score calls for piccolo, 3 flutes (one interchangeable with a second piccolo), 3 oboes, English horn, 3 clarinets in A (one interchangeable with a small clarinet in D), bass clarinet, 3 bassoons (one interchangeable with a second double-bassoon), double-bassoon, 4 horns, 3 trumpets, bass tuba, kettledrums, bass drum, cymbals, triangle, bells, tambourine, xylophone, celesta, pianoforte, 3 harps, 16 first violins, 16 second violins, 14 violas, 8 violoncellos, 6 double-basses.

Stravinsky in 1919 made a revision of his score, using a more modest orchestration.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland: living at Jarvenpää, Finland

THE Second Symphony, probably more than any other of Sibelius. has called up verbal images from many writers. Georg Schneevoigt, including the work upon his programme when he conducted the Boston Symphony Orchestra, March 7 and 8, 1924, then told Mr. Hale that as an intimate friend of Sibelius he could vouch for the composer's intention of depicting in this work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary.

Sibelius, in an interview given to Walter Legge in the *London Daily Telegraph* last December, directly contradicts these assertions: "Since Beethoven's time all the so-called symphonies, except Brahms's, have been symphonic poems. In many cases the composers have told us or, at least, indicated the programs they had in mind; in others it is plain that there has been some story or landscape or set of images that the composer has set himself to depict or illustrate.

"That is not my idea of a symphony. My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter. 'Tapiola,' 'Pohjola's Daughter,' 'Lemminkäinen,' 'The Swan of Tuonela,' were suggested to me by our national poetry, but I do not pretend that they are symphonies."

The composer, in the same interview, attributed the allegation of a Tchaikovsky strain in the first two symphonies to "a wilful overloading of sentimentality" on the part of conductors. "My musical mind and my methods are the very antithesis of Tchaikovsky's. I cannot think, I have never been able to think, the Tchaikovsky

* This symphony, composed in 1901-02, and first performed at Helsingfors on March 8 of 1902, under the composer's direction, had its first performance in this country by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933. It was performed under the direction of Dr. Koussevitzky (as guest) by the Stadtorchester at Helsingfors, September 13, 1935. "Tapiola" and the Seventh Symphony were also played.

way, and it is the conductors who are to blame if the public thinks it sees in my early works a Tchaikovsky influence. That I admire Tchaikovsky is true, but I have never written in his style. All I ask of the conductors who play my music is that they should obey my markings implicitly, neither hurrying nor dragging, and to remember that my scoring and my dynamic indications are intentional."

In a newly published description and analysis of the seven symphonies,* Cecil Gray adds considerably and notably to his book on Sibelius. He says of the Second Symphony: "Written three years after the First, in 1902, it constitutes in many respects a remarkable advance on the latter. While the First Symphony, one may say, is the archetype of the romantic, picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of a dynasty; the Second is the beginning of a new line, containing the germs of great and fruitful developments. In outward appearance the Second Symphony would seem to conform to the traditional four-movement formula of *allegro*, *andante*, *scherzo*, and *finale*, but the internal organization of

* Cecil Gray: "Sibelius: the Symphonies" ("The Musical Pilgrim" series, Oxford University Press, 1935).

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the movements reveals many important innovations, amounting at times, and particularly in the first movement, to veritable revolution, and to the introduction of an entirely new principle into symphonic form.

“The nature of this innovation can be best described by saying that whereas in the symphony of Sibelius’s immediate predecessors and contemporaries the thematic material generally consists of definite melodic entities which propagate by means of the method called by biologists binary fission, by splitting up and disintegrating into several thematic personalities, each bar of the original organism becoming a theme in the development, in the mature symphonic writing of Sibelius the method is precisely the opposite — namely, he introduces thematic fragments and proceeds to unite them in the development. Instead of presenting definite, clear-cut, melodic personalities in the exposition, taking them to pieces, dissecting and analysing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most nineteenth-century practitioners of symphonic form, Sibelius inverts the process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dissolving and dispersing the material back into its primary constituents in a

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brief recapitulation. The peculiar strength and attraction of this method of construction consists in the fact that it is the method of nature and of life itself; Sibelius's most characteristic movements are born, develop, and die, like all living things."



Constant Lambert dwells with enthusiasm on the first movement (which he much prefers to the other three) of this symphony in the closing chapter of his book "Music, ho!" In this chapter Sibelius comes suddenly upon the scene as a sort of musical saviour, following a long survey of contemporary music in which composers of all sorts are tried and found wanting. Each has pursued his particular style, experimental or imitative, to its logical end, and has thus let himself into a cul-de-sac, while the world turns away, bored. "There is always the chance," Mr. Lambert concludes, referring to the Shakespearean line which gives the book its title,* "that Cleopatra may become bored with billiards also, and when she returns to the musician his song will be all the more moving for having been written to please not her but himself."

The musician who has wisely written to please himself, while others have lost the world's attention by scampering after one fetish or another, is none other than Sibelius. Once patronized, as Mr. Lambert points out, by the more revolutionary composers as somewhat conservative and old-fashioned, Sibelius is now found to have been considerably in advance of them all the time. He has quietly retained the symphonic essentials, and developed his own "integration of form" conditioned by his own artist's nature and need. The new formal significance is notably attained in "Tapiola" — "which gives clear evidence of a constructive ability and continuity which is unparalleled within the last fifty years." As for the Seventh Symphony — "it is impossible to convey on paper the magnificent formal sweep and emotional logic of this work." Here "Sibelius' art reaches its second great apex" (the first having been in the Fourth Symphony in A minor).

In the Second Symphony, according to Mr. Lambert, the composer's "highly individual method of formal construction" finds its most notable development. "The first movement of Sibelius' No. 2 differs from any previous symphonic movement in that its undoubted continuity and formal balance are not established until the last bars. The exposition of a Beethoven symphony is by no means a complete statement, but it is logical enough as far as it goes. The exposition of this particular movement, a string of apparently loosely knit epi-

* "All: The Music, ho!

Cleopatra: Let it alone; let's to billiards."

sodes, is completely incomprehensible at a first hearing, and it is only towards the end of the development and in the curiously telescoped recapitulation that the full significance of the opening begins to be apparent. Instead of being presented with a *fait accompli* of a theme that is then analysed and developed in fragments, we are presented with several enigmatic fragments that only become a *fait accompli* on the final page. It is like watching a sculptured head being built up from the armature with little pellets of clay or, to put it more vulgarly, it is like a detective story in which the reader does not know until the final chapter whether the blotting paper or the ashtray throws more light on the discovery of the corpse in the library."



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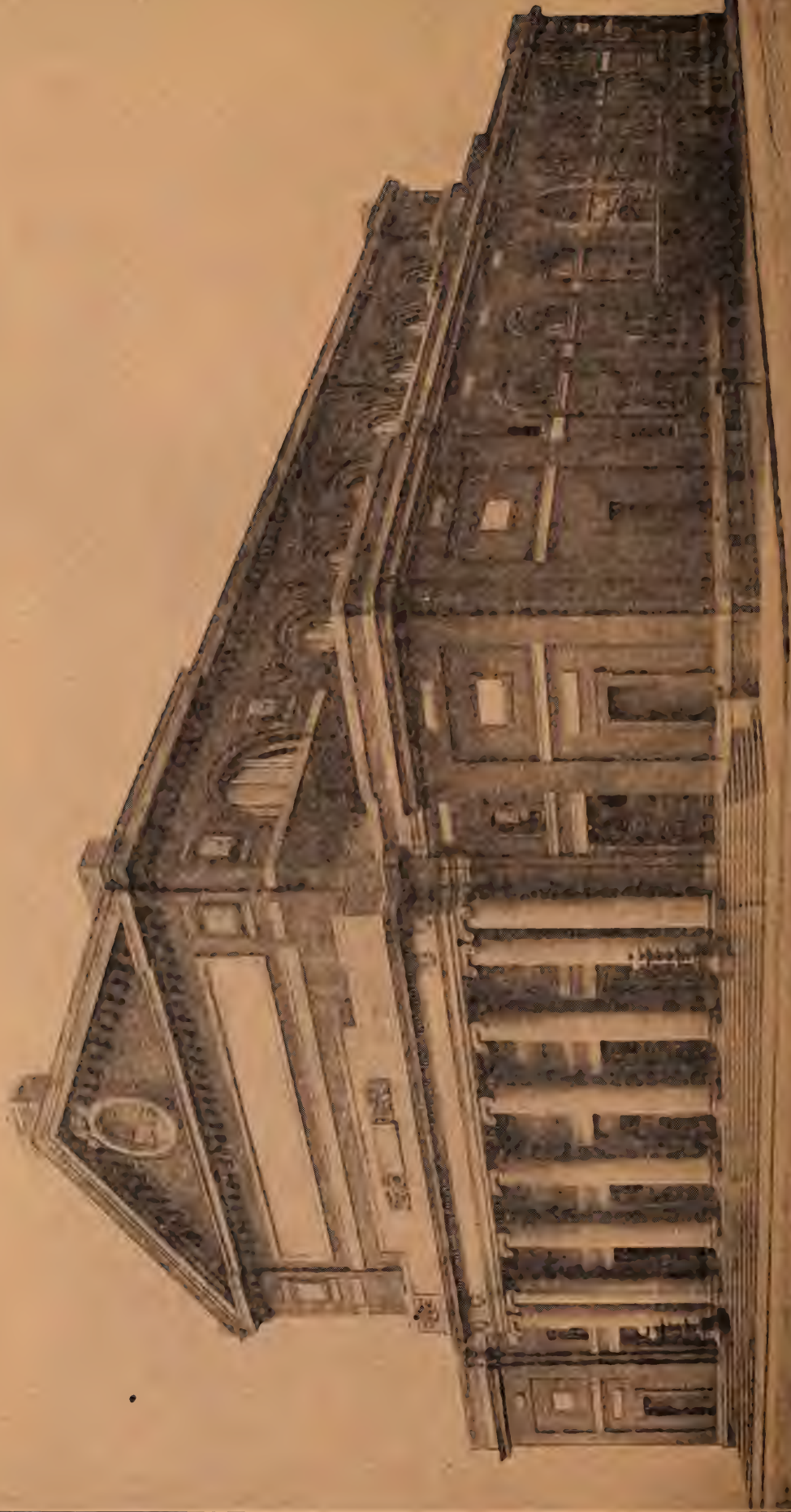
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Concert Bulletin

WEDNESDAY EVENING, *December 11*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, DECEMBER 11

Programme

HANDEL Concerto for Two Wind Choirs, with String
Orchestra (edited by G. F. Kogel)

I. Pomposo

II. Allegro

III. A tempo ordinario

IV. Largo

V. Allegro

SIBELIUS "Pohjola's Daughter," Symphonic Fantasia, *Op.* 49

RAVEL "La Valse," Choreographic Poem

INTERMISSION

STRAUSS "Ein Heldenleben," Tone Poem, *Op.* 40

CONCERTO IN F MAJOR FOR STRINGS AND TWO WIND ORCHESTRAS

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

CHRYSANDER, zealously assembling the manuscripts of Handel, and bringing many unknown scores to light, found two concertos with double wind choirs — one in B major (without horns) and one in F major in eight complete movements and some fragmentary sketches. The concerto first publicly appeared in Chrysander's edition of the composer's works, published by the German Handel Society, in 1886. The edition here used is that of Gustav F. Kogel, 1902.* Kogel has taken the movements which appear in Chrysander in this order: the first, the second, the sixth, the fourth, the eighth. His emendations have consisted of explicit phrasing and bowing indications; likewise a filling in of voices, and an occasional embellishment in the notation.

Handel has used for his *concerto grosso* a string orchestra. Against this contrasting background he has set two *concertini* of wind instruments, evenly divided and each containing two horns in F, two oboes and a bassoon (Kogel has doubled the bassoon part).

The first movement (F major, 4-4) is based on the oratorio "Esther," and derives its indication "pomposo" from the recitative "Jehovah, crowned with glory bright" (Handel above anyone could be at once "pompous" and ingratiating).

The allegro in 3-4 borrows from Handel's early "Birthday Ode for Queen Anne" (composed in 1713).

The movement "*A tempo ordinario*" is notable for the oboe *solis* delivering from the two choirs alternately rippling figures in sixteenth notes.

The *Largo* gives the relief of D minor. It uses a chorus, "Ye sons of Israel mourn," again from "Esther." The violin solo has a prominent voice.

The final movement here played (there are nine in all) is an allegro, 12-8. It opens with joyous horn fanfares. Again the oboes contribute their "divine chatter" in triplets, "*leggiere*."

W. S. Rockstro in his "Life of Handel" (1883) has this to say about the original score: "The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used

* This concerto was first performed by this orchestra, December 26, 1891. It was also performed in 1907, 1913, 1915, 1922, 1935. Kogel's edition was used in the performances of 1922 and 1935.

for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. . . . The first movement is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads' [from 'The Messiah'; not performed in the present edition]. The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."



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“POHJOLA’S DAUGHTER,” SYMPHONIC FANTASIA, *Op.* 49*

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

“POHJOLA’S DAUGHTER” was one of Sibelius’ later settings of episodes from the “Kalevala,” the mythological folk epic of Finland, which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The “Kalevala” furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of “Pohjola” (pronounced as if “Poyola”), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the “Kalevala.”

“Pohjola’s Daughter” is drawn from the eighth *Runo*, or canto, of the “Kalevala,” which is called “Väinämöinen’s Wound.” Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: “Väinämöinen old and steadfast” is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But in the fair daughter of Pohja, whom he encounters on his sleigh journey homeward from the northland, he meets more than his equal.

So runs the “Kalevala”†:

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

“Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola’s daugh-

* Published in 1906, it was probably first performed in Finland. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union at Norfolk, Conn., the composer, then a visitor to America, conducting this and other of his tone poems. The piece was first played by the Boston Symphony Orchestra, January 12, 1917. There was a second performance, March 1, 1918.

† The strong suggestion of “Hiawatha” in this translation by W. F. Kirby (“Everyman’s Library”) recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish “Kalevala,” which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the “Athenæum,” London, December 29, 1855), that “Hiawatha” was written in “a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste.” He found “no imitation of plot or incidents by Longfellow.”

ter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."

The "Kalevala" itself gives more details of the meeting. The maid first answers his proposal with coquetry, from her safe vantage: while wandering over a yellow meadow at sunset she had heard a fieldfare trilling,

"Singing of the whims of maidens,
And the whims of new-wed damsels."

She asked the bird:

"Whether thou hast heard 'tis better
For a girl in father's dwelling,
Or in household of a husband?"

Thereupon the bird made answer,
And the fieldfare answered chirping:
"Brilliant is the day in summer,
But a maiden's lot is brighter.
And the frost makes cold the iron,
Yet the new bride's lot is colder.
In her father's house a maiden
Lives like strawberry in the garden,
But a bride in house of husband,
Lives like house-dog tightly fettered.
To a slave comes rarely pleasure;
To a wedded damsel never."

Väinämöinen, old and steadfast,
Answered in the words which follow:
"Song of birds is idle chatter,
And the throstles', merely chirping;
As a child a daughter's treated,
But a maid must needs be married.
Come into my sledge, O maiden,
In the sledge beside me seat thee.
I am not a man unworthy,
Lazier not than other heroes."

But the maid gave crafty answer,
And in words like these responded:
"As a man I will esteem you,
And as hero will regard you,
If you can split up a horsehair
With a blunt and pointless knife-blade,
And an egg in knots you tie me,
Yet no knot is seen upon it."

Väinämöinen accomplished these feats, and at the girl's further commands "peeled a stone" and hewed a pile of ice without scatter-

ing a single splinter, or loosening a smallest fragment. Still putting him off, she thereupon required of him the labor he could not achieve: to fashion a boat from her spindle. On the third day of his efforts the axe-blade glinted on the rocks, rebounded, and sank deep into the flesh of his knee. Unable to stanch the flowing wound, Väinämöinen harnessed his horse and drove sorrowfully away. Kirby decides that "there are so many instances of maidens being carried off, or enticed into sledges in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture." Later in the epic, Ilmarinen, a younger brother of Väinämöinen, handsome, and a smith of great skill, wins the hand of the exacting maiden. But she displeases the hero Kullervo, and the god Ukko shoots her with his crossbow.



"Pohjola's Daughter" belongs to the period of the Second Symphony, which it shortly followed. It is late in the succession of music descriptive of the "Kalevala." There was the choral symphony "*Kullervo*" and "*En Saga*" of 1892, the four orchestral "Legends" of Lemminkäinen, including the "Swan of Tuonela" (1893-95), "Ukko, the Firemaker" (1902). To follow were "Night-ride and Sunrise" (1907), and the tone poems "The Bard" and "*Luonnotar*" (both of 1913). Music for the most part unplayed and unknown outside of Finland, it is by no means necessarily unimportant for that reason. "Pohjola's Daughter" has an instrumentation unusually rich for Sibelius, whose tendency from that time was toward increasing economy. Besides the wood winds in twos (and usual brass and strings), there is a piccolo, English horn, bass clarinet, double-bassoon, two cornets, bass tuba, timpani and harp. The score is dedicated to the Finnish conductor, Robert Kajanus.

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo*, *pianissimo*, with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel — or something else, as the hearer wills. The middle section, *tranquillo molto*, is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns (*allegro*). The fantasia ends *largamente*, spreading to a *pianissimo* conclusion.

"LA VALSE," A CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury, near Paris

IT was in 1920 that Ravel completed his "*poème choréographique*," based upon measures which one of the Strausses might have written, but overladen with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent. The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920.* It was published in 1921.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an im-

*The first performance by the Boston Symphony Orchestra was January 13, 1922, Pierre Monteux, conductor. The most recent performance was February 16, 1934.

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mense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

The dedication is to Misia Sert, the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe*. The score of "La Valse" calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, timpani, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, triangle, crotals,* two harps, and strings.

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous—the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint and neurotic rapture—'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despair and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

*Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703). As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

IT WAS in 1898, a year after "*Don Quixote*," that Strauss wrote "*Ein Heldenleben*." This was the last of his tone poems, save the "*Symphonia Domestica*" of 1903, and the "*Alpensinfonie*" of 1915. The subject, the span of a life and its struggles and triumphs, its aspirations (thus recalling "*Tod und Verklärung*"), was certainly ideal for a "*Tondichtung*" in the best Straussian manner, even though the early critics did not agree as to his wisdom in the handling of it.

Strauss himself let it be known that he intended "*Ein Heldenleben*" as a companion piece to "*Don Quixote*." "Having in this latter work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed his task. The dedication was to "Willem Mengelberg and the Concertgebouw Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month. The orchestration is lavish: three flutes and piccolo, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side drum, cymbals, two harps, and strings (much divided).

The score divides into six parts:

- I. The Hero.
- II. The Hero's Adversaries.
- III. The Hero's Helpmate.
- IV. The Hero's Battlefield.
- V. The Hero's Works of Peace.
- VI. The Hero's Release from the World, and the Fulfilment of his Life.

As "*Don Quixote*" is an extension of the variation form, and "*Till*" maintains the skeleton of a rondo, "*Ein Heldenleben*" has been described by analysts as a vast symphonic movement. The first two parts

may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

I. The Hero. — The Hero's principal theme is stated at once by the horns and strings — broad and sweeping with wide skips — full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture becomes still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

II. The Hero's Adversaries. — This picture was drawn too sharply in the judgment of the early hearers of "*Ein Heldenleben*." Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the wood wind "*scharf*," "*spitzig*," "*schnarrend*," in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

III. The Hero's Helpmate. — As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful — refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

IV. The Hero's Battlefield. — A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss' technique of color, his prodigious

gious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

V. **The Hero's Works of Peace.**—But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from "*Don Juan*," "*Zarathustra*," "*Tod und Verklärung*," "*Don Quixote*," "*Macbeth*," "*Guntram*," "*Till Eulenspiegel*," and "*Traum durch die Dämmerung*."* The beloved consort is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

VI. **The Hero's Release from the World, and the Fulfilment of his Life.**—There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has at last found peace with himself. There are fitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

ENTR'ACTE
COUPLE THE TUBAS
NOTES UPON SIBELIUS
By FRANK BAKER

THE chimera of journalistic quixotry cuts infinite capers upon most artists of repute. Hardy was the G. O. M. of English literature; Gauguin cut off far more than his ear; Lawrence was the leprechaun sitting on the heavy shoulder of Mrs. Grundy; Elgar was fond, both of racing and Bernard Shaw (a curious, perhaps significant combination); Masfield is the ragged sailor-poet; Pavlova was the dying swan.

Similarly, Sibelius is still the barbarian, the demi-God on an avalanche, the bare tree swaying upon the barest mountain of the north,

* Strauss' audiences and critics have too long been bothered by this conclusive evidence that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

the mouthpiece of an ancient race, the oracle of primitivism, the apostle of the axe, the mournful child of yet more mournful nature. Above all, he is the peasant — one must never be allowed to forget that. The legend grows. He cannot talk; he growls like a wolf. He spits; he drinks fire; he lives in a log-hut and has never been seen in a town. Does he write with a pen? Oh, Heavens no! The terrible fellow composes with an ice-axe, hewing notes out of an iceberg; floats into the north pole upon a raft of open fifths.

Mr. Cecil Gray, in his admirable study of Sibelius, entirely disintegrates all these fanciful pictures, but in the minds of most people, even musicians who should know better, Sibelius is still the rude, morose invader from the Arctic wastes — one who is more akin to Shackleton than to Beethoven.

Who loosed this rufous fiend upon the clear field of music? As long ago as 1922 we have Mr. Rosenfeld, apparently a critic of some importance, writing in his book "Musical Portraits": —

"The orchestral combinations of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests . . . the instrumentation is all wet grays and blacks . . . the works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, of the sinister rolling of drums, etc., etc."

Of the man he paints this stark picture:

"There are times when he comes into the concert room like some man of a former age . . . some spare knotted barbarian from the world of the sagas . . . like one who might have been comrade to pelted warriors who fought with clubs and hammers, who might have beaten out a rude music by black smoking hearthsides. . . ."

And for the popular nationalist conception of Sibelius, we have this remarkable statement:

"It was with the sanction of a people that Sibelius came to his task."

Such a statement as his last cannot be defended upon any principle whatsoever. It is indeed the most dangerous and damning label one could possibly attach to any artist. To state that a man of Sibelius' rare genius spoke with the sanction of his people is little better than saying that when God had created the world, man heartily approved of it. Alone in so far as an artist inherits the racial instincts and memories of his native country, can it be said that his environment bears any relation to his art. To deliver Sibelius in a neat little paper parcel labelled "Finland," is synonymous with delivering wheat as Hovis bread.

The danger of such criticism as Mr. Rosenfeld's lies in the fact that many sensitive musicians, ignorant of Sibelius and approaching

him for the first time through the essay I have quoted, would shun the composer's works with an impatient mutter of "Pomp and Circumstance . . . Kipling. . . ."

And the barbaric rôle, so picturesquely developed even in creditable journals, is as manifestly untrue. *Punch*, in a review of Lambert's book "Music Ho," recently referred to "the austere Sibelius." "And strange to say," the passage runs — "the only foreign master of whom the composer of the exhilarating Rio Grande writes with genuine admiration, is the austere Sibelius." (My italics.) Nobody, of course, reads *Punch* for music criticism, but since musicians sometimes read *Punch*, one is inclined to suggest that Mr. Punch's staff of Learned Clerks should get Mr. Percy Scholes to come and talk to them.

There are the programmatic pieces, better known to English audiences, as "Tone Poems" generally are. (In passing, when will a musical term replace that dreadful hybrid?) *En Saga* is a glacial adventure: *The Swan* dark as Charon himself: *Pohjola's Daughter* clattering with heroic hooves, skittering with coy feminine defiance. In these works it is easy to see the popular Sibelius legend, which has anyhow, once and for all, been consecrated for the "plain man" in *Valse Triste* and *Finlandia*. But what magnificent potboilers! It is amusing and instructive to recollect that as a choirboy, my accomplices and myself took delight in begging the organist periodically to play *Finlandia*. It was generally an end-of-term event. "And," we would chorus, our young eyes glued on four manuals of Mr. Willis at his best, "mind you couple thê tubas, Sir, at the end."

Couple the tubas. And it is the very thing which in the long run Sibelius did not do, which perhaps distinguishes him from most of his contemporaries, who couple anything they can lay their hands upon. For — always allowing that I have not, to my shame, yet heard the 4th symphony — when you have gone through the symphonies and other pieces, there remains to you *Tapiola*, which in spite, I say deliberately, in spite of the programme with which it is burdened, carries you to the end of the perilous journey upon which Sibelius has led you. It is an experience, this music called *Tapiola*, one should guardedly say no more than that. Yet how resist intense admiration for the mind that could, from so slight a germ, evolve so mighty an argument? Or ever doubt that in the shape of that final long chord, reached after what seems a universe of dreadful striving — Sibelius commences an existence where Beethoven also commenced it in the final quartets? — *The Chesterian*, January, 1935.

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Allegro
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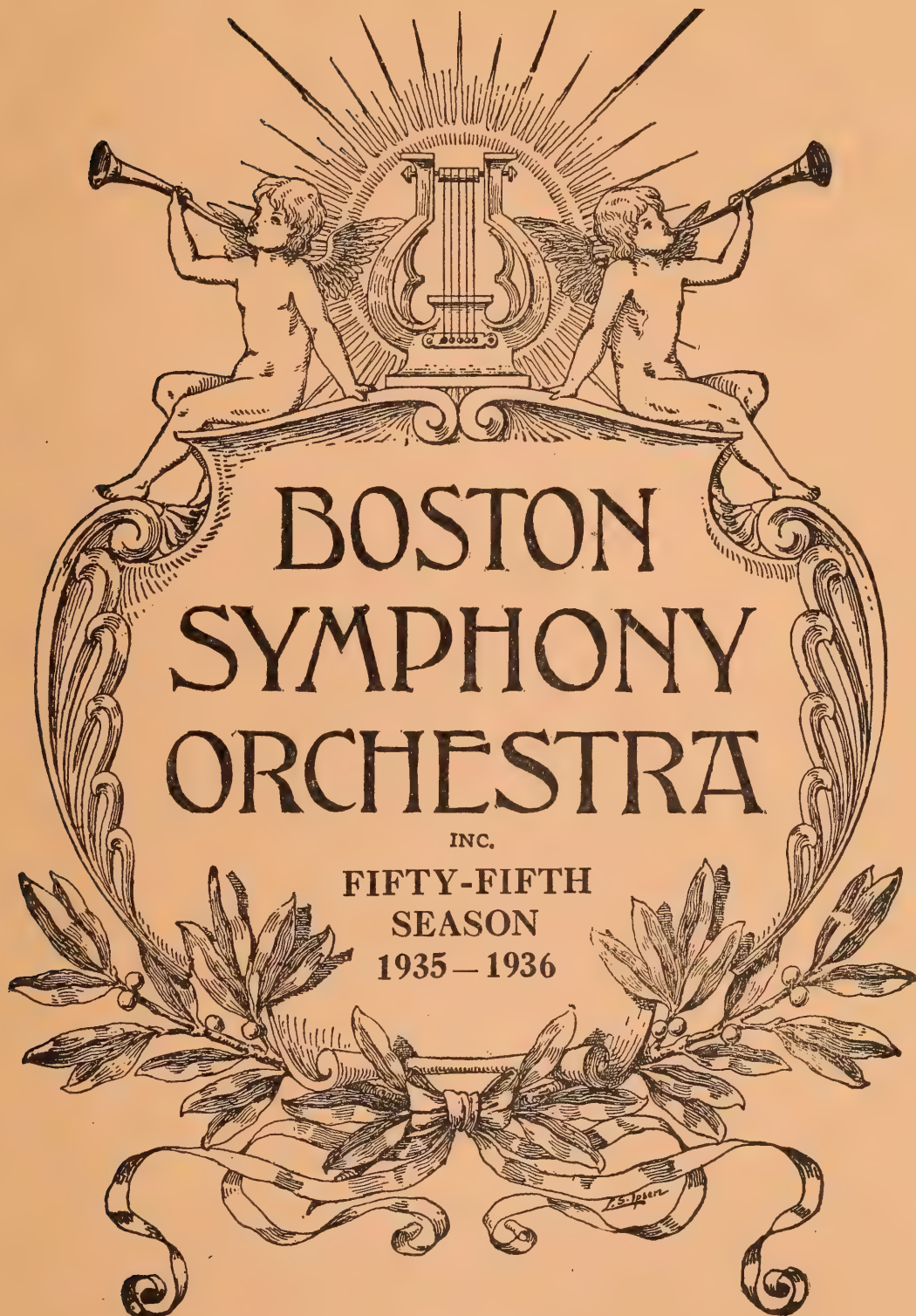
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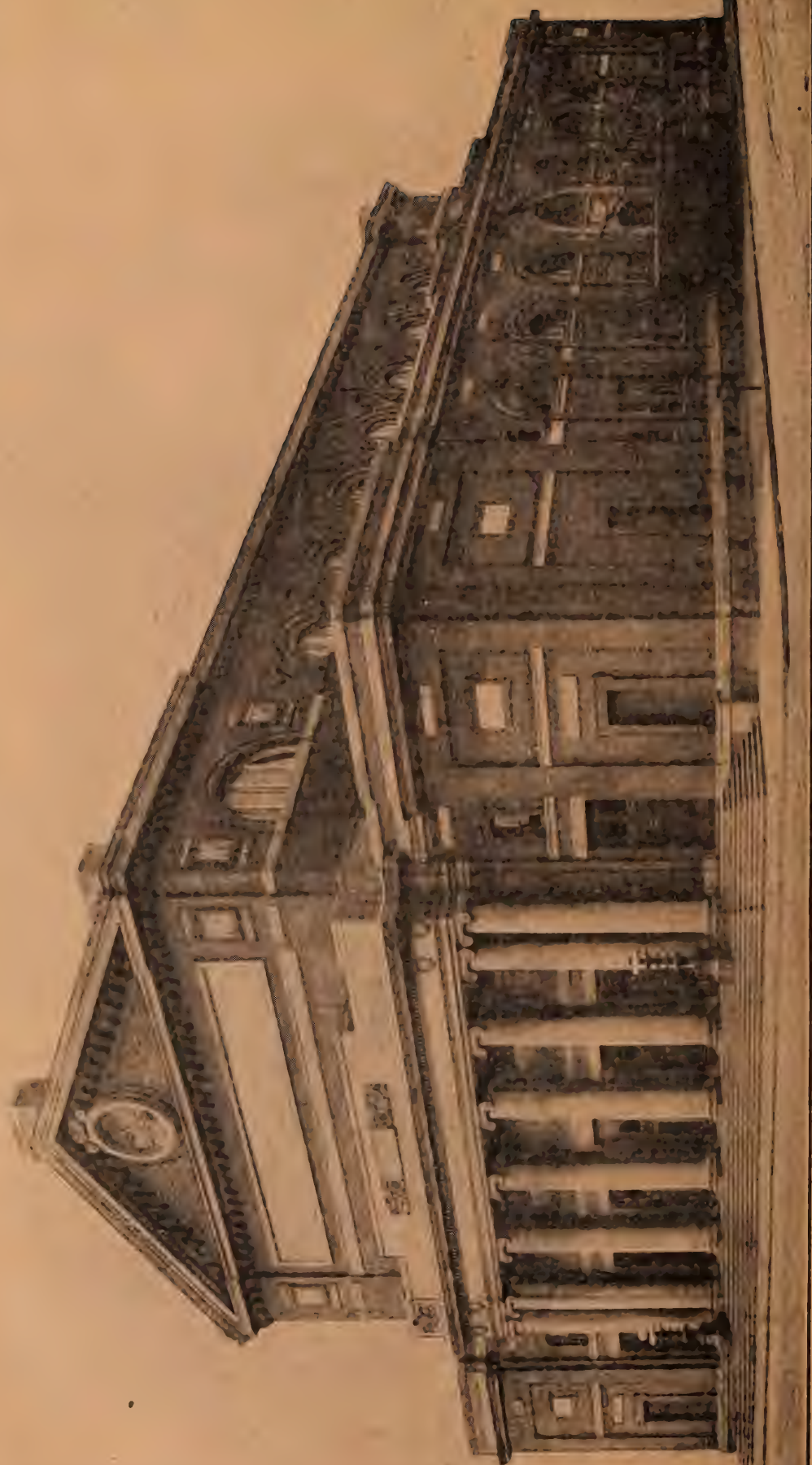
Sibelius.Symphony No. 2 in D major

Eastman Theatre . Rochester



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Concert Bulletin

SATURDAY EVENING, *December 14*

with historical and descriptive notes

By JOHN N. BURK

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FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

SATURDAY EVENING, DECEMBER 14

Programme

HANDEL Concerto for Two Wind Choirs, with String
Orchestra (edited by G. F. Kogel)

- I. Pomposo
- II. Allegro
- III. A tempo ordinario
- IV. Largo
- V. Allegro

SIBELIUS "Pohjola's Daughter," Symphonic Fantasia, *Op.* 49

RAVEL "La Valse," Choreographic Poem

INTERMISSION

STRAUSS "Ein Heldenleben," Tone Poem, *Op.* 40

CONCERTO IN F MAJOR FOR STRINGS AND TWO WIND ORCHESTRAS

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

CHRYSANDER, zealously assembling the manuscripts of Handel, and bringing many unknown scores to light, found two concertos with double wind choirs — one in B major (without horns) and one in F major in eight complete movements and some fragmentary sketches. The concerto first publicly appeared in Chrysander's edition of the composer's works, published by the German Handel Society, in 1886. The edition here used is that of Gustav F. Kogel, 1902.* Kogel has taken the movements which appear in Chrysander in this order: the first, the second, the sixth, the fourth, the eighth. His emendations have consisted of explicit phrasing and bowing indications; likewise a filling in of voices, and an occasional embellishment in the notation.

Handel has used for his *concerto grosso* a string orchestra. Against this contrasting background he has set two *concertini* of wind instruments, evenly divided and each containing two horns in F, two oboes and a bassoon (Kogel has doubled the bassoon part).

The first movement (F major, 4-4) is based on the oratorio "Esther," and derives its indication "pomposo" from the recitative "Jehovah, crowned with glory bright" (Handel above anyone could be at once "pompous" and ingratiating).

The allegro in 3-4 borrows from Handel's early "Birthday Ode for Queen Anne" (composed in 1713).

The movement "*A tempo ordinario*" is notable for the oboe *solì* delivering from the two choirs alternately rippling figures in sixteenth notes.

The *Largo* gives the relief of D minor. It uses a chorus, "Ye sons of Israel mourn," again from "Esther." The violin solo has a prominent voice.

The final movement here played (there are nine in all) is an allegro, 12-8. It opens with joyous horn fanfares. Again the oboes contribute their "divine chatter" in triplets, "*leggiero*."

W. S. Rockstro in his "Life of Handel" (1883) has this to say about the original score: "The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used

* This concerto was first performed by this orchestra, December 26, 1891. It was also performed in 1907, 1913, 1915, 1922, 1935. Kogel's edition was used in the performances of 1922 and 1935.

for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. . . . The first movement is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads' [from 'The Messiah'; not performed in the present edition]. The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."



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"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, *Op.* 49*

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"POHJOLA'S DAUGHTER" was one of Sibelius' later settings of episodes from the "Kalevala," the mythological folk epic of Finland, which was for long the bible and main resource of Sibelius, seeking poetical subjects for his descriptive music. The "Kalevala" furnished him abundantly with its exploits of gods and men, closely interwoven in the telling with images of nature, and destinies controlled by sorcery. The two characters concerned in this symphonic fantasia are the daughter of "Pohjola" (pronounced as if "Poyola"), which was the name for the North Country, identified with Lapland, and Väinämöinen, one of the four heroes of the "Kalevala."

"Pohjola's Daughter" is drawn from the eighth *Runo*, or canto, of the "Kalevala," which is called "Väinämöinen's Wound." Väinämöinen is a son of the Wind and the Virgin of the Air. He appears a vigorous old man: "Väinämöinen old and steadfast" is the constant refrain of the poem. Väinämöinen is a famous bard; he is also of great strength and skill, can accomplish Herculean labors. But in the fair daughter of Pohja, whom he encounters on his sleigh journey homeward from the northland, he meets more than his equal.

So runs the "Kalevala"†:

Lovely was the maid of Pohja,
Famed on land, on water peerless,
On the arch of air high-seated,
Brightly shining on the rainbow,
Clad in robes of dazzling lustre,
Clad in raiment white and shining;
There she wove a golden fabric,
Interwoven all with silver,
And her shuttle was all golden,
And her comb was all of silver.

Verses, printed in the score in German, have been translated as follows:

"Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daugh-

* Published in 1906, it was probably first performed in Finland. The first performance in this country was on June 4, 1914, at a concert of the Litchfield County Choral Union at Norfolk, Conn., the composer, then a visitor to America, conducting this and other of his tone poems. The piece was first played by the Boston Symphony Orchestra, January 12, 1917. There was a second performance, March 1, 1918.

† The strong suggestion of "Hiawatha" in this translation by W. F. Kirby ("Everyman's Library") recalls the fact that Longfellow modeled his poem on the metre and style of the Finnish "Kalevala," which had been assembled and published in 1835 (in its own language) by Elias Lönnrot. There arose a heated controversy in America and England as to whether Longfellow had borrowed too heavily from his Finnish source. Ferdinand Freiligrath settled the case to the apparent satisfaction of the literary world. He decided (in the "Athenæum," London, December 29, 1855), that "Hiawatha" was written in "a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste." He found "no imitation of plot or incidents by Longfellow."

ter sits and spins, brilliant, high up in the blue air. Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, 'Make me a boat out of my spindle, what I have long desired — and show me your magic skill — then I'll gladly follow you.' The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised. Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope."

The "Kalevala" itself gives more details of the meeting. The maid first answers his proposal with coquetry, from her safe vantage: while wandering over a yellow meadow at sunset she had heard a fieldfare trilling,

"Singing of the whims of maidens,
And the whims of new-wed damsels."

She asked the bird:

"Whether thou hast heard 'tis better
For a girl in father's dwelling,
Or in household of a husband?"

Thereupon the bird made answer,
And the fieldfare answered chirping:
"Brilliant is the day in summer,
But a maiden's lot is brighter.
And the frost makes cold the iron,
Yet the new bride's lot is colder.
In her father's house a maiden
Lives like strawberry in the garden,
But a bride in house of husband,
Lives like house-dog tightly fettered.
To a slave comes rarely pleasure;
To a wedded damsel never."

Väinämöinen, old and steadfast,
Answered in the words which follow:
"Song of birds is idle chatter,
And the throstles', merely chirping;
As a child a daughter's treated,
But a maid must needs be married.
Come into my sledge, O maiden,
In the sledge beside me seat thee.
I am not a man unworthy,
Lazier not than other heroes."

But the maid gave crafty answer,
And in words like these responded:
"As a man I will esteem you,
And as hero will regard you,
If you can split up a horsehair
With a blunt and pointless knife-blade,
And an egg in knots you tie me,
Yet no knot is seen upon it."

Väinämöinen accomplished these feats, and at the girl's further commands "peeled a stone" and hewed a pile of ice without scatter-

ing a single splinter, or loosening a smallest fragment. Still putting him off, she thereupon required of him the labor he could not achieve: to fashion a boat from her spindle. On the third day of his efforts the axe-blade glinted on the rocks, rebounded, and sank deep into the flesh of his knee. Unable to stanch the flowing wound, Väinämöinen harnessed his horse and drove sorrowfully away. Kirby decides that "there are so many instances of maidens being carried off, or enticed into sledges in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture." Later in the epic, Ilmarinen, a younger brother of Väinämöinen, handsome, and a smith of great skill, wins the hand of the exacting maiden. But she displeases the hero Kullervo, and the god Ukko shoots her with his crossbow.



"Pohjola's Daughter" belongs to the period of the Second Symphony, which it shortly followed. It is late in the succession of music descriptive of the "Kalevala." There was the choral symphony "*Kullervo*" and "*En Saga*" of 1892, the four orchestral "Legends" of Lemminkäinen, including the "Swan of Tuonela" (1893-95), "Ukko, the Firemaker" (1902). To follow were "Night-ride and Sunrise" (1907), and the tone poems "The Bard" and "*Luonnotar*" (both of 1913). Music for the most part unplayed and unknown outside of Finland, it is by no means necessarily unimportant for that reason. "Pohjola's Daughter" has an instrumentation unusually rich for Sibelius, whose tendency from that time was toward increasing economy. Besides the wood winds in twos (and usual brass and strings), there is a piccolo, English horn, bass clarinet, double-bassoon, two cornets, bass tuba, timpani and harp. The score is dedicated to the Finnish conductor, Robert Kajanus.

The score consists largely of backgrounds of shimmering, reiterated string figures over which there rise solo voices in melodic phrases always touched with a special coloring. "The chief interest of the work," writes Cecil Gray, "is coloristic. From the dark, sombre harmonies of the opening to the brilliant, glittering texture of the 'rainbow' music, the whole gamut of the tonal spectrum is traversed from end to end. This work, in fact, probably represents the farthest point to which Sibelius attains in respect to sumptuousness of color and elaboration of texture."

The fantasia opens *largo*, *pianissimo*, with a fragment of a theme for the 'celli which develops characteristically into a constant, arpeggio-like figuration for the combined strings. It may be taken as the motion of the hero's sleigh, or the maid's spinning wheel—or something else, as the hearer wills. The middle section, *tranquillo molto*, is probably what Gray refers to as "the appearance of the maiden on the rainbow and her mockery of the hero." The string figure returns (*allegro*). The fantasia ends *largamente*, spreading to a *pianissimo* conclusion.

"LA VALSE," A CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; living at Montfort-l'Amaury, near Paris

IT was in 1920 that Ravel completed his "*poème choréographique*," based upon measures which one of the Strausses might have written, but overladen with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. The composer, according to information from Alfredo Casella, had some thought of a dance production, but no direct commission or intent. The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920.* It was published in 1921.

Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an im-

* The first performance by the Boston Symphony Orchestra was January 13, 1922, Pierre Monteux, conductor. The most recent performance was February 16, 1934.

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mense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

The dedication is to Misia Sert, the painter who designed the scenes for Richard Strauss' Ballet, "The Legend of Joseph," as produced by Diaghilev's *Ballet Russe*. The score of "La Valse" calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, timpani, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, triangle, crotales,* two harps, and strings.

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous—the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint and neurotic rapture—'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

* Philip Hale supplies this note: "The crotalum (from Greek, *Krotalon*) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word 'crotal' in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines 'crotales' as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the 'Krotalon' see F. A. Lampe 'De Cymbalis Veterum' (Utrecht, 1703) As employed by Ravel in 'The Waltz,' the crotales are to be taken as small cymbals a little thicker than those known as antique."

IT WAS in 1898, a year after "*Don Quixote*," that Strauss wrote "*Ein Heldenleben*." This was the last of his tone poems, save the "*Symphonia Domestica*" of 1903, and the "*Alpensinfonie*" of 1915. The subject, the span of a life and its struggles and triumphs, its aspirations (thus recalling "*Tod und Verklärung*"), was certainly ideal for a "*Tondichtung*" in the best Straussian manner, even though the early critics did not agree as to his wisdom in the handling of it.

Strauss himself let it be known that he intended "*Ein Heldenleben*" as a companion piece to "*Don Quixote*." "Having in this latter work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

From the beginning of August until the end of December, 1898, in Charlottenburg, Strauss began and completed his task. The dedication was to "Willem Mengelberg and the Concertgebouw Orchestra in Amsterdam." The first performance was at Frankfort-on-the-Main, March 3, 1899, when Strauss conducted from the manuscript. The music was published in the same month. The orchestration is lavish: three flutes and piccolo, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare drum, side drum, cymbals, two harps, and strings (much divided).

The score divides into six parts:

- I. The Hero.
- II. The Hero's Adversaries.
- III. The Hero's Helpmate.
- IV. The Hero's Battlefield.
- V. The Hero's Works of Peace.
- VI. The Hero's Release from the World, and the Fulfilment of his Life.

As "*Don Quixote*" is an extension of the variation form, and "*Till*" maintains the skeleton of a rondo, "*Ein Heldenleben*" has been described by analysts as a vast symphonic movement. The first two parts

may be called the first subject elaborately laid out with many subsidiary themes: the "Hero's Helpmate" provides the contrasting second subject; the "Battlefield" is the working out of these themes, culminating in a sort of recapitulation; the last two sections are as a coda of extreme length.

I. The Hero.—The Hero's principal theme is stated at once by the horns and strings—broad and sweeping with wide skips—full of energy and assurance. If this particular Tone Poem is a character study rather than a narration, it cannot be expected that the composer draw his hero complete in the first outline. As the complex of the score is built up with numerous derivative phrases and secondary themes, the character gains appreciably in stature and dignity (the picture becomes still more full-rounded as the hero is presented in relation to life, ennobled by love, hardened by attack, exalted by achievement, ultimately mellowed and reconciled to his environment by the finer qualities which his soul's growth has attained). The section ends with a thunderous assertion of power, after which the ensuing complaints of his antagonists, mean and carping, sound petty indeed.

II. The Hero's Adversaries.—This picture was drawn too sharply in the judgment of the early hearers of "*Ein Heldenleben*." Strauss went so far in depicting their whining stupidities that the composer's unshakable enthusiasts felt called upon to draw a new definition for "beauty," a new boundary for permissible liberties in descriptive suggestion. The themes of the hero's critics are awkward and sidling; in the wood wind "*scharf*," "*spitzig*," "*schnarrend*," in the bass grubby and sodden. The hero's answering comment is disillusioned, saddened, but at last he is goaded to an emphatic and strong retort.

III. The Hero's Helpmate.—As with his hero, Strauss unfolds his heroine gradually, in the course of his development. Her voice (which is that of the violin solo in increasingly ornate cadenzas) is at first capricious and wilful—refuses to blend and become one with the music the orchestra is playing. But gradually the pair reach a harmonious understanding. Their two voices become one as the score grows richer in texture and develops a love song in which the orchestra builds up a lyric opulence and tonal splendor such as none but Strauss could achieve. At a point where the music rests upon a soft chord long held, the theme of the adversaries is heard, as if in the distance.

IV. The Hero's Battlefield.—A trumpet fanfare (off stage at first) breaks the glamorous spell with a challenge to battle, which is soon raging with every ounce of Strauss' technique of color, his prodi-

gious contrapuntal resource called into play. The hero is assailed with drums and brass in assembled array; but his theme retorts with proud assurance of strength, further fortified in a repetition of the love music which has gone before. Again the orchestra rises to a full and impressive climax — a song of triumph.

V. **The Hero's Works of Peace.**—But triumph of this sort is without lasting satisfaction. The music from this point grows less exultant, becomes more reflective and "inward," seeking deeper currents. The hero's "works of peace" are recalled in themes from Strauss's earlier works: phrases are heard from "*Don Juan*," "*Zarathustra*," "*Tod und Verklärung*," "*Don Quixote*," "*Macbeth*," "*Guntram*," "*Till Eulenspiegel*," and "*Traum durch die Dämmerung*."* The beloved consort is also remembered. The cunning skill of the composer in weaving a string of unrelated subjects into a continuous and plausible musical narrative is a passing Straussian wonder.

VI. **The Hero's Release from the World, and the Fulfilment of his Life.**—There is a final conflict with the forces of hate, but this time it is soon resolved. The protagonist has at last found peace with himself. There are flitting recollections of his past life, but placid resignation now possesses him. The music at last sublimates on themes of the hero, through which the violin solo is intertwined.

ENTR'ACTE
COUPLE THE TUBAS
NOTES UPON SIBELIUS
By FRANK BAKER

THE chimera of journalistic quixotry cuts infinite capers upon most artists of repute. Hardy was the G. O. M. of English literature; Gauguin cut off far more than his ear; Lawrence was the leprechaun sitting on the heavy shoulder of Mrs. Grundy; Elgar was fond, both of racing and Bernard Shaw (a curious, perhaps significant combination); Masfield is the ragged sailor-poet; Pavlova was the dying swan.

Similarly, Sibelius is still the barbarian, the demi-God on an avalanche, the bare tree swaying upon the barest mountain of the north,

* Strauss' audiences and critics have too long been bothered by this conclusive evidence that the composer was describing himself all along, erecting in this score a monument to his own conceit. All introspective fiction is autobiographical, and Strauss could not have immersed himself so completely into his epic without portraying his own character. His real offense was in openly admitting and vaunting the fact. Shocking audacities have a way of losing their edge and interest as the next generation, and the next, come along. All that is finally asked is the worth of the music — as music.

the mouthpiece of an ancient race, the oracle of primitivism, the apostle of the axe, the mournful child of yet more mournful nature. Above all, he is the peasant — one must never be allowed to forget that. The legend grows. He cannot talk; he growls like a wolf. He spits; he drinks fire; he lives in a log-hut and has never been seen in a town. Does he write with a pen? Oh, Heavens no! The terrible fellow composes with an ice-axe, hewing notes out of an iceberg; floats into the north pole upon a raft of open fifths.

Mr. Cecil Gray, in his admirable study of Sibelius, entirely disintegrates all these fanciful pictures, but in the minds of most people, even musicians who should know better, Sibelius is still the rude, morose invader from the Arctic wastes — one who is more akin to Shackleton than to Beethoven.

Who loosed this rufous fiend upon the clear field of music? As long ago as 1922 we have Mr. Rosenfeld, apparently a critic of some importance, writing in his book "Musical Portraits": —

"The orchestral combinations of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests . . . the instrumentation is all wet grays and blacks . . . the works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, of the sinister rolling of drums, etc., etc."

Of the man he paints this stark picture:

"There are times when he comes into the concert room like some man of a former age . . . some spare knotted barbarian from the world of the sagas . . . like one who might have been comrade to pelted warriors who fought with clubs and hammers, who might have beaten out a rude music by black smoking hearthsides. . . ."

And for the popular nationalist conception of Sibelius, we have this remarkable statement:

"It was with the sanction of a people that Sibelius came to his task."

Such a statement as his last cannot be defended upon any principle whatsoever. It is indeed the most dangerous and damning label one could possibly attach to any artist. To state that a man of Sibelius' rare genius spoke with the sanction of his people is little better than saying that when God had created the world, man heartily approved of it. Alone in so far as an artist inherits the racial instincts and memories of his native country, can it be said that his environment bears any relation to his art. To deliver Sibelius in a neat little paper parcel labelled "Finland," is synonymous with delivering wheat as Hovis bread.

The danger of such criticism as Mr. Rosenfeld's lies in the fact that many sensitive musicians, ignorant of Sibelius and approaching

him for the first time through the essay I have quoted, would shun the composer's works with an impatient mutter of "Pomp and Circumstance . . . Kipling. . . ."

And the barbaric rôle, so picturesquely developed even in creditable journals, is as manifestly untrue. *Punch*, in a review of Lambert's book "Music Ho," recently referred to "the austere Sibelius." "And *strange to say*," the passage runs — "the only foreign master of whom the composer of the exhilarating Rio Grande writes with genuine admiration, is the austere Sibelius." (My italics.) Nobody, of course, reads *Punch* for music criticism, but since musicians sometimes read *Punch*, one is inclined to suggest that Mr. Punch's staff of Learned Clerks should get Mr. Percy Scholes to come and talk to them.

There are the programmatic pieces, better known to English audiences, as "Tone Poems" generally are. (In passing, when will a musical term replace that dreadful hybrid?) *En Saga* is a glacial adventure: *The Swan* dark as Charon himself: *Pohjola's Daughter* clattering with heroic hooves, skittering with coy feminine defiance. In these works it is easy to see the popular Sibelius legend, which has anyhow, once and for all, been consecrated for the "plain man" in *Valse Triste* and *Finlandia*. But what magnificent potboilers! It is amusing and instructive to recollect that as a choirboy, my accomplices and myself took delight in begging the organist periodically to play *Finlandia*. It was generally an end-of-term event. "And," we would chorus, our young eyes glued on four manuals of Mr. Willis at his best, "mind you couple the tubas, Sir, at the end."

Couple the tubas. And it is the very thing which in the long run Sibelius did not do, which perhaps distinguishes him from most of his contemporaries, who couple anything they can lay their hands upon. For — always allowing that I have not, to my shame, yet heard the 4th symphony — when you have gone through the symphonies and other pieces, there remains to you *Tapiola*, which in spite, I say deliberately, in spite of the programme with which it is burdened, carries you to the end of the perilous journey upon which Sibelius has led you. It is an experience, this music called *Tapiola*, one should guardedly say no more than that. Yet how resist intense admiration for the mind that could, from so slight a germ, evolve so mighty an argument? Or ever doubt that in the shape of that final long chord, reached after what seems a universe of dreadful striving — Sibelius commences an existence where Beethoven also commenced it in the final quartets? — *The Chesterian*, January, 1935.

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Beethoven. . . . Symphony No. 3 in
E-flat Major, Op. 55,
"Eroica"

Intermission

Sibelius.Symphony No. 2 in
D major, Op. 43

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Tuesday Evening, March 10



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Dr. SERGE KOUSSEVITZKY, *Conductor*

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Concert Bulletin

TUESDAY EVENING, *March 10*

with historical and descriptive notes

By JOHN N. BURK

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TUESDAY EVENING, MARCH 10

Programme

HAYDN Symphony in E-flat, No. 99

- I. Adagio; Vivace assai
- II. Adagio
- III. Menuetto (Allegretto)
- IV. Vivace

DEBUSSY "Prélude à l'Après-midi d'un Faune (Prelude to the
Afternoon of a Faun) (Eclogue of S. Mallarme)"

RAVEL Rapsodie Espagnole

- I. Prélude à la Nuit
- II. Malagueña
- III. Habanera
- IV. Feria

I N T E R M I S S I O N

TCHAIKOVSKY Symphony No. 4 in F minor, *Op.* 36

- I. Andante sostenuto. Moderato con anima in movimento di Valse
 - II. Andantino in modo di canzona
 - III. Scherzo "Pizzicato ostinato"; Allegro
 - IV. Finale: Allegro con fuoco
-

SYMPHONY IN E-FLAT MAJOR, No. 99 (No. 10 OF THE
LONDON SERIES)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

LINGERING over the beauties of one of the symphonies of Haydn, it is hard to realize that he wrote more than a hundred, and produced even the best of them literally by the dozen. For Salomon in London he composed two sets of six for his two English visits — his last, and according to general opinion, his finest development of the form. For the Parisian society, "*Concerts de la Loge Olympique*," he had also provided an even twelve.

This symphony (the ninety-ninth in the chronological numbering of Mandyczewski) was designed by Haydn for his second visit to England, written in Vienna in 1793 in the interval between his two journeys to the British capital, and duly performed in London in 1794 or 1795. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which he arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life — the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven.

The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his *vivace assai*. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, *cantabile*, which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, *allegretto*, based upon a simple descending chord of E-flat. In the trio the oboe, *cantabile*, is combined with the strings. The final rondo, *vivace*, brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.

Writing of Haydn in the Oxford History of Music, W. H. Hadow considers that "the twelve symphonies which he wrote for Salomon are not only the greatest of his orchestral works, but those also in

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which we can most clearly trace the effect of his intercourse with Mozart. Dr. Pohl especially notes the influence of the Jupiter Symphony both in the richer orchestration and in the freer uses of episode and incident:

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* Mr. Hadow discusses the "folk" aspect of Haydn's music in his book, "A Croation Composer: Notes toward the study of Joseph Haydn."



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Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris,
March 26, 1918

IT was in 1893 that musical Paris, or at least the more discerning part of its audiences, began to awaken to the special qualities in Claude Debussy, for it was in that year that his String Quartet and "*La Damselle Éluë*" were first performed. A result of these performances was the arrangement of an all-Debussy concert in Brussels (where he was as yet unknown) on March 1, 1894. The affair was under the direction of Eugène Ysaye. The new works above named and two songs were to be performed, also at the end of the programme an unpublished manuscript score: "*Prélude, Interlude, et Paraphrase Finale*" pour "*L'Après-midi d'un Faune*." This work was withdrawn by the composer as not ready for performance. Debussy; following the trait which was to stay with him through life, subjected his first purely orchestral score to much revision, minute reconsideration and painstaking care in detail. When after two years of work upon it he was ready in the summer of 1894 to yield it for performance and publication, the second and third parts, which had not gone beyond the stage of fragmentary sketches, had been abandoned. Debussy's piece was performed under its present title of "Prelude" at the concerts of the *Société Nationale* on December 22 and 23, 1894, Gustave Doret conducting. Charles Koechlin reports that the acoustics of the Salle d'Harcourt were poor, and the performance bad, the rehearsals having been inadequate. Nevertheless, the Prelude had an immediate success, and at the first performance had to be repeated. André Messager and Edouard Colonne soon put it on their programmes, and on its publication in 1895 the piece made its way abroad. *

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers." Arthur Symons (in his "The Symbolist Movement in Modern Literature") wrote: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall

* The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. Not until the end of 1913 did this particular masterpiece find its way into the concerts of that institution sacred to form—the Paris *Conservatoire*.

therefore quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his "Questions at Issue":

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect sauvity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."



RAPSODIE ESPAGNOLE

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875

HIS "*Rapsodie Espagnole*," composed in 1907, was one of the first pieces to draw general attention to Ravel's skill in orchestral writing. He dedicated the work to "*Mon cher Maître, Charles de Bériot*." When it was first performed at the Colonne concerts in Paris, March 15, 1908, the audience demanded a repetition of the *Malagueña*. Theodore Thomas gave the piece its first American performance in Chicago, November 12, 1909. Georges Longy introduced it here at a concert of the Boston Orchestral Club on January 26, 1910. The first performance by this orchestra was on November 21, 1914. The composer included it upon his programme when he appeared as guest conductor of this orchestra, January 14, 1928.

Ravel, like other French composers — and certainly with no less distinction — has lent a discerning and acquisitive ear to the charms of the music across the Pyrenees. There is his "*Alborada del Gracioso*" which, as a piano piece, antedates this one; also the early "*Habanera*" from "*Les Sites Auriculaires*," for two pianos, of 1895, which the composer

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further developed in the third number of his suite. His later "*L'Heure Espagnole*" and "*Bolero*" are well known.

For his "*Rapsodie*," Ravel has used two piccolos, two flutes, two oboes and English horn, two clarinets and bass clarinet, three bassoons and sarrusophone (contra-bassoon), four horns, three trumpets, three trombones and tuba, strings, and a large percussion: timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, and two harps.

The "*Prélude à la nuit*" opens with, and is largely based upon, a constant, murmuring figure of four descending notes, upon which the melodic line is imposed. The figure, first heard in the muted strings, *pianissimo*, is carried on in one or another part of the orchestra without cessation, save for the pause of a free cadenza, for two clarinets and two bassoons in turn, with a brief interruption where the initial figure is given to the celesta.

In the *Malagueña*, Ravel gives a theme to the double-basses, which is repeated and used in the manner of a ground bass. A theme derived from this first takes full shape in the bassoons and then the muted trumpets. A slow section presents a rhapsodic solo for the English horn. The movement closes with a reminiscence of the characteristic figure from the opening movement.

The *Habanera* is dated "1895" in the score and is an orchestration of the early *Habanera* for two pianofortes. It has a subtilized rhythm and delicacy of detail which is far removed from associations of café or street. It evolves from a triplet and two eighth notes in a bar of duple beat, with syncopation and nice displacement of accent.

The *Feria* ("Fair") continues the colorful scheme of the *Habanera* — fragmentary solo voices constantly changing, and set off rhythmically with a percussion of equal variety. This *finale* (*assez animé*, 6-8) moves with greater brilliance and a more solid orchestration. A middle section opens with a solo for English horn, which is elaborated by the clarinet. There is a return to the initial material of the movement, and a *fortissimo* close.



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EDWARD A. TAFT,
*Chairman of Friends of the
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SYMPHONY IN F MINOR, NO. 4, *Op.* 36

By PETER ILITSCH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of them, beyond the mere word "*Pathétique*" for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneïev: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered,* in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he

* This programme for the Fifth Symphony was copied from the diaries of Tchaikovsky (which are preserved at Klin) by Nicolas Slonimsky, during his visit to Russia last summer, and published in the *Boston Transcript*, February 29. Mr. Slonimsky has also translated letters from the full Tchaikovsky-von Meck correspondence which is in process of publication in Russian, and of which two of the three volumes have appeared. The translated letters were published in his article, "The Most Amazing Romance in Musical History," in the *Etude* for October and November, 1935.

could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Raped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitifully feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music, which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, only leads to pain and grief."

Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegn" to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores. Madame Nadia Filaretovna von Meck could do this and still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent cheques. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his symphony — "our symphony," he called it — without restraint. He naturally identified his new score

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with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first performance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneïev, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

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Concert Bulletin

THURSDAY EVENING, *March 26*

with historical and descriptive notes

By JOHN N. BURK

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Programme

HAYDN Symphony in E-flat, No. 99

- I. Adagio; Vivace assai
- II. Adagio
- III. Menuetto (Allegretto)
- IV. Vivace

BACH.....Chaconne for Violin unaccompanied
(transcribed for orchestra by Alfredo Casella)

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- I. Allegretto
- II. Tempo andante, ma rubato
- III. Vivacissimo; Lento e suave
- IV. Finale: Allegro moderato



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SYMPHONY IN E-FLAT MAJOR, No. 99 (No. 10 OF THE
LONDON SERIES)

By JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

LINGERING over the beauties of one of the symphonies of Haydn, it is hard to realize that he wrote more than a hundred, and produced even the best of them literally by the dozen. For Salomon in London he composed two sets of six for his two English visits — his last, and according to general opinion, his finest development of the form. For the Parisian society, "*Concerts de la Loge Olympique*," he had also provided an even twelve.

This symphony (the ninety-ninth in the chronological numbering of Mandyczewski) was designed by Haydn for his second visit to England, written in Vienna in 1793 in the interval between his two journeys to the British capital, and duly performed in London in 1794 or 1795. Haydn was required by the terms of his agreement with Salomon to write a new work for each of the weekly concerts in the subscription series which he arranged, and the composer was as good as his word. He stipulated (hearing, perhaps, that the British public

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Edited and annotated by

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had late-coming habits) that the new piece should be played always at the beginning of the second part of the programme. When each particular symphony was played it is usually impossible to tell, for the programmes simply state: "New Grand Overture (Symphony)," or "Grand Overture (Symphony) mss." There is every evidence that England took the twelve symphonies to its heart. The concerts were crowded, and another management had only to announce a work of Haydn to be sure of an audience. The *Morning Chronicle* probably voiced the general opinion when it praised the "agitating modulations" of the symphonies, and the "larmoyant passages" in their slow movements. Everyone was charmed by Haydn's grace and humor, and the arias and choruses of Handel were momentarily overlooked in the interest of those unaccustomed forms to which Haydn had given such abundant life—the symphony and the string quartet. The second of the London symphonies (in D major), and the "Surprise" Symphony were singled out for special favor, and often repeated. Also of the Salomon series were the so-called "Clock," "Drum Roll," and "Military" symphonies.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven.

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The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his *vivace assai*. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdmain of the finale. The adagio, in G major, opens with a theme for the first violins, *cantabile*, which is ornamented with passages in the wood winds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, *allegretto*, based upon a simple descending chord of E-flat. In the trio the oboe, *cantabile*, is combined with the strings. The final rondo, *vivace*, brings a more independent and distinct use of the various wood wind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.



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IT was a way with Bach to follow with docility some superficial custom of musical formalism, and, seized by his subject, to expand it prodigiously, as if his imagination, taking flight, had quite forgotten its modest starting point. The French composers, whom he carefully studied, would often include a chaconne (or passacaglia) in their instrumental suites. They were light and elegant pieces, approaching the rondo. Bach, writing his second suite in D minor for violin unaccompanied, added to its four complete movements a chaconne, as a sort of appendage. Upon the four meagre strings of the violin, he erected a structure of almost terrifying grandeur, exceeding in length the preceding movements combined. "The spirit of the master," wrote Philipp Spitta, "urges the instrument to incredible utterance; at the end of the major section it sounds like an organ, and sometimes a whole band of violins might seem to be

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playing. This chaconne is a triumph of spirit over matter such as even he never repeated in a more brilliant manner." Many have been the transcriptions of the Chaconne to a fuller instrumentation and sonority. Schumann and Mendelssohn had the temerity to add a piano accompaniment to Bach's violin solo. There have been orchestral versions, of which that by Joachim Raff was performed by this orchestra under Wilhelm Gericke, April 26, 1889, and again in 1899.

The most recent transcription has been made by Alfredo Casella. The score is dedicated to Dr. Koussevitzky and this orchestra; it is date Siena, September, 1935. The work was performed in Turin, December 14, 1935; performances in Rome and Naples followed. Mr. Casella has scored the work for wood winds in threes (with piccolo, English horn and E-flat clarinet); the usual brass, timpani, and strings. An organ is introduced in the last pages. Mr. Casella has written a preface to his score, which is here translated:

Everyone knows — and surely it need hardly be stressed here — the musical splendor of the "Chaconne," its nobility, its melodic wealth, its miraculous balance and sublimity of expression. Nevertheless, such is the disproportion between the natural resource of the violin limited by its four strings, and the amplitude of the piece in sonority and polyphony, its orchestral implications, that its performance — save in the exceptional traditional readings of a Joachim or an Ysaye — leaves always a sense of unfulfillment sometimes even painful.

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While obliged to confess that the celebrated piano transcription of Busoni does not win my unconditional admiration, and that I have been obliged in many respects to take a conception different from his, at the same time I believe it indispensable to adopt the repetition in the lower octave of the first four measures in the tenth variation, as elsewhere it has been necessary to add two measures before the final reprise of the theme.

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43*

By JEAN SIBELIUS

Born December 8, 1865, at Tavastehus, Finland; living at Jarvenpaa, Finland

THE Second Symphony, probably more than any other of Sibelius, has called up verbal images from many writers. Georg Schneevoigt, including the work upon his programme when he conducted the Boston Symphony Orchestra, March 7 and 8, 1924, then told Mr. Hale that as an intimate friend of Sibelius he could vouch for the composer's intention of depicting in this work varying moods of the Finnish people — pastoral, timid, aspiring, insurrectionary.

Sibelius, in an interview given to Walter Legge in the *London Daily Telegraph* last December, directly contradicts these assertions:

* This symphony, composed in 1901-02, and first performed at Helsingfors on March 8 of 1902, under the composer's direction, had its first performance in this country by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. Subsequent performances have been given December 31, 1909; January 6, 1911; March 10, 1916; November 11, 1921; March 7, 1924; October 18, 1929; January 15, 1932; November 25, 1932; October 20, 1933. It was performed under the direction of Dr. Koussevitzky (as guest) by the Stadtorchester at Helsingfors, September 13, 1935. "Tapiola" and the Seventh Symphony were also played.

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"That is not my idea of a symphony. My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. A scene can be expressed in painting, a drama in words; a symphony should be first and last music. Of course, it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is another matter. 'Tapiola,' 'Pohjola's Daughter,' 'Lemminkäinen,' 'The Swan of Tuonela,' were suggested to me by our national poetry, but I do not pretend that they are symphonies."

The composer, in the same interview, attributed the allegation of a Tchaikovskyan strain in the first two symphonies to "a wilful overloading of sentimentality" on the part of conductors. "My musical mind and my methods are the very antithesis of Tchaikovsky's. I cannot think, I have never been able to think, the Tchaikovskyan



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way, and it is the conductors who are to blame if the public thinks it sees in my early works a Tchaikovskyan influence. That I admire Tchaikovsky is true, but I have never written in his style. All I ask of the conductors who play my music is that they should obey my markings implicitly, neither hurrying nor dragging, and to remember that my scoring and my dynamic indications are intentional."

In a newly published description and analysis of the seven symphonies,* Cecil Gray adds considerably and notably to his book on Sibelius. He says of the Second Symphony: "Written three years after the First, in 1902, it constitutes in many respects a remarkable advance on the latter. While the First Symphony, one may say, is the archetype of the romantic, picturesque symphony of the latter part of the nineteenth century, the Second strikes out a new path altogether. The First is a conclusion, the last of a dynasty; the Second is the beginning of a new line, containing the germs of great and fruitful developments. In outward appearance the Second Symphony would seem to conform to the traditional four-movement formula of *allegro*, *andante*, *scherzo*, and *finale*, but the internal organization of

* Cecil Gray: "Sibelius: the Symphonies" ("The Musical Pilgrim" series, Oxford University Press, 1935).

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the movements reveals many important innovations, amounting at times, and particularly in the first movement, to veritable revolution, and to the introduction of an entirely new principle into symphonic form.

“The nature of this innovation can be best described by saying that whereas in the symphony of Sibelius’s immediate predecessors and contemporaries the thematic material generally consists of definite melodic entities which propagate by means of the method called by biologists binary fission, by splitting up and disintegrating into several thematic personalities, each bar of the original organism becoming a theme in the development, in the mature symphonic writing of Sibelius the method is precisely the opposite — namely, he introduces thematic fragments and proceeds to unite them in the development. Instead of presenting definite, clear-cut, melodic personalities in the exposition, taking them to pieces, dissecting and analysing them in a development section, and putting them together again in a recapitulation, which is roughly speaking the method of most nineteenth-century practitioners of symphonic form, Sibelius inverts the process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dissolving and dispersing the material back into its primary constituents in a

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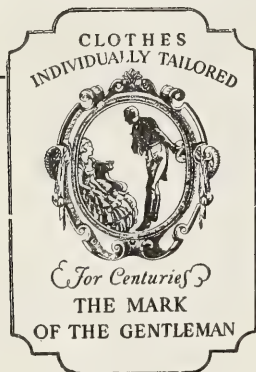
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brief recapitulation. The peculiar strength and attraction of this method of construction consists in the fact that it is the method of nature and of life itself; Sibelius's most characteristic movements are born, develop, and die, like all living things."

Constant Lambert dwells with enthusiasm on the first movement (which he much prefers to the other three) of this symphony in the closing chapter of his book "Music, ho!" In this chapter Sibelius comes suddenly upon the scene as a sort of musical saviour, following a long survey of contemporary music in which composers of all sorts are tried and found wanting. Each has pursued his particular style, experimental or imitative, to its logical end, and has thus let himself into a cul-de-sac, while the world turns away, bored. "There is always the chance," Mr. Lambert concludes, referring to the Shakespearean line which gives the book its title,* "that Cleopatra may become bored with billiards also, and when she returns to the musician his song will be all the more moving for having been written to please not her but himself."

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[Fifty-fifth Season, 1935-1936]

Dr. SERGE KOUSSEVITZKY, *Conductor*

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FIFTY-FIFTH SEASON, 1935-1936

Boston Symphony Orchestra

INCORPORATED

Dr. SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

Concert Bulletin

WEDNESDAY EVENING, *April 1*

with historical and descriptive notes

By JOHN N. BURK

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Boston Symphony Orchestra

FIFTY-FIFTH SEASON, 1935-1936

Dr. SERGE KOUSSEVITZKY, *Conductor*

WEDNESDAY EVENING, APRIL 1

Programme

BACH Two Preludes (arranged for string orchestra
by Riccardo Pick-Mangiagalli)

- I. Adagio
- II. Vivace

BEETHOVEN Symphony No. 6, in F major, *Op. 68*, "Pastoral"

- I. Awakening of serene impressions on arriving in the country: **Allegro**,
ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d'allegro
Thunderstorm; Tempest: Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto

INTERMISSION

WAGNER..... "Forest Murmurs" from "Siegfried"

WAGNER..... Prelude to "Lohengrin"

WAGNER..... Prelude and "Liebestod" from "Tristan und Isolde"

WAGNER..... Prelude to "Die Meistersinger von Nürnberg"

TWO PRELUDES (ARRANGED BY RICCARDO PICK-MANGIAGALLI FOR STRING ORCHESTRA)

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750
(Pick-Mangiagalli was born at Strakonitz, July 10, 1882)

PICK-MANGIAGALLI has chosen for orchestral transcription the Prelude to the Fugue in D minor for organ (No. 9 in the Bach Gesellschaft Edition). The second is the Prelude to the third (in E major) of the six partitas for violin unaccompanied. The two Preludes were performed by the Boston Symphony Orchestra, October 10, 1930, and December 30, 1932.

The arranger has written about his transcriptions: "In the Second Prelude, under the first violin part (which I have left in its original form), I have composed the other parts in the strict contrapuntal manner of Bach. My transcription has nothing in common with the one made by Bach himself for organ and strings. I think that these two Preludes, performed by numerous and good players of stringed instruments, should be effective, especially the Second." Pick-Mangiagalli here refers to the introductory symphony in the Rathswahl Cantata "*Wir danken dir Gott*," in which Bach developed the same subject. The cantata was first performed at Leipzig in 1731, the earlier form of the Prelude probably belonging to the Cöthen period (1717-23).

Riccardo Pick-Mangiagalli, a Bohemian by birth, having had a Czech father and an Italian mother, is a naturalized Italian citizen. He attended the Conservatory at Milan, studying composition there under Vincenzo Ferroni, and graduating in 1903. He is a pianist of distinction as well as a composer in many forms. Pick-Mangiagalli has written a number of operas and ballets, among which "*Il Salice d'Oro*" and "*Il Carillon Magico*," performed many times at La Scala in Milan are perhaps the best known. "*Il Carillon Magico*" was also performed by the Metropolitan Opera Company in 1920. He has also written symphonic works, a Prelude and Fugue (performed by this orchestra on October 11, 1929), "*Casanova at Venice*," from which the "Carnival Scene" was performed at these concerts November 13, 1931, "*Notturmo e Rondo Fantastico*," "*Ballata Sinfonica*," etc. He has also composed a string quartet, a violin sonata, piano pieces and songs.



SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

AFTER the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony

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of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of exfoliation in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "programme" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling.

There is a brief episode of real rustic vigor in duple time, a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his

symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always—in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow"—and any listener is at liberty to agree with them.

Joyous serenity is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the "*Hirtengesang*," the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and Thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends—and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches*, and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale*: "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's "*Lehr und Erbauungs Buch*," from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature—"the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.

"WALDWEBEN" ("FOREST MURMURS") FROM "SIEGFRIED,"
ACT II, SCENE 2

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

THE concert piece arranged by Wagner from the second act of his "Siegfried," and known as "*Waldweben*," is a distillation of the mood which dominates the last scene of the act. It is music of dreaming and of awakening. Siegfried, parentless son of the woods, lies on a grassy bank, listening idly to the familiar, lulling sounds in which he has grown up. He is on the threshold of his career, has just slain the dragon Fafner; but he is unexcited. Knowing neither fear nor guile, the deed means as little to him as the Tarnhelm and the Ring he has gained by it, and the treasure of gold which is his rejected booty. But the voice of nature reveals the world's secrets to him — reveals also his destiny. A bird singing in the tree above becomes intelligible to him through the blood of the slain monster, which, staining his hand, he had touched to his lips. By this means he becomes aware of the baseness and greed that surrounds him. He sees clearly now that the dwarf Mime, his guardian, while fawning and wheedling, is in reality contriving to put an end to him in order to seize the rich spoil. Siegfried dispatches Mime summarily with the sword *Nothung*. Ugly thoughts are soon replaced by gentler and intriguing ones as the longing for love possesses his consciousness for the first time. He thinks of his origin, dwells wonderingly upon the knowledge of his mother, the facts of whose identity and death he has wrested from Mime. Through the soft, undulating murmurs of the orchestra, and interspersed with the bird calls is the motive of the race of the Wälsungs, his own, and the motive of "Filial love." This suggests the theme of love itself, personified by the Goddess Freia, and finally the bird tells him of Brünnhilde, and the motive of sleep is heard as he learns of the warrior maiden, lying at the summit of a rocky crag, surrounded by a protecting circle of fire by decree of Wotan, her father. That fire, the bird says, he is about to penetrate, and the sleeping demi-goddess he is to awaken as his bride.



ANNOUNCEMENT

THE second annual meeting of the Society of Friends of the Boston Symphony Orchestra will be held in Symphony Hall on Wednesday, April 8, 1936, at four o'clock in the afternoon. Dr. Koussevitzky and the Orchestra have offered to play a special program, and Mr. Olin Downes, the distinguished music editor of the *New York Times*, has accepted an invitation to attend the meeting as guest. He will speak about the Orchestra and pay tribute to the memory of the late Philip Hale.

Admission to this meeting will be by ticket only, and tickets will be seasonably mailed to all who have enrolled as members of the Association for the current year.

EDWARD A. TAFT,
*Chairman of Friends of the
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PRELUDE TO "*LOHENGRIN*"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

IN March of 1848, Wagner put the last touches upon his "*Lohengrin*," and in May of that year his political activities resulted in his exile from Germany. He therefore had no hand in the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. "*Lohengrin*" had its first performance at the instigation of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and in the next few years went the rounds of the principal opera houses of Germany and Austria.

The Prelude is based upon a single motive of the Holy Grail. The explanation of the composer follows:

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this super-sensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with his disciples, and in which His blood was received when out of love for His brethren He suffered upon a cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love."

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of '*Lohengrin*,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed to bring it forward as an object for the mental receptive power of his hearers."

PRELUDE AND "LIEBESTOD," FROM "TRISTAN UND ISOLDE"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

WAGNER permitted the Prelude to "*Tristan und Isolde*" to be performed in concert before the whole work had been produced — he even allowed it to be played at Prague (by Bülow) and in Leipzig in the spring of 1859, a few months before he had written the third act (which he finished at Lucerne in August). Also before the initial performance (in Munich, June 10, 1865) he conducted the Prelude and "*Liebestod*," which he had arranged for concert purposes, and labelled — not inaccurately — "*Liebestod*" and "*Verklärung*" ("Love Death" and "Transfiguration").

The composer has been criticized for conducting excerpts from his operas at concerts despite his own expressed disinclination thus to sever them from the scheme in which they were so inextricable a part. He has more particularly been reproached for withholding the "*Tristan*" prelude from Herbeck in Vienna, even while planning a performance under his own hand. The critics, it may here be said with some assurance, might have chosen a dozen far weaker spots in the Wagnerian integrity. One can easily imagine the composer weigh-

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ing the pros and cons in this dilemma — and finally choosing with his usual shrewd sense of the larger issue. He must have been reasonably averse to giving out this fragment from a vital organism as if it were an inconsequential overture *à la Rossini*, exhibiting it to a world entirely ignorant of the subject and alien to the style and import. It was doubtful propaganda for "*Tristan*" — for it could not have made a clear or adequate impression on its uninformed hearers.

On the other hand, Wagner at this time was pressed by certain imperative needs — the need of money, of course, and the need for recognition of his matured art. He was looked upon, not unreasonably, by practical-minded folk as a crack-brained spinner of impossible schemes. Still in exile, he had heard nothing since "*Tannhäuser*," and the world knew nothing of his "*Ring*" or his "*Tristan*." He must have craved the solace and assurance of an actual hearing of something from his later music. Finally, Wagner was ready, and wisely so, to sacrifice present expediency to ultimate success — which then seemed to recede further and further from his reach.

The Prelude, or "*Liebestod*," as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair have taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebestod*." Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

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WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for "*Die Meistersinger*" (and "*Lohengrin*" as well) in the summer of 1845, when having completed "*Tannhäuser*" he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in "*Tannhäuser*" and its contest of song. He carried the project in the back of his mind while more immediate concerns — "*Lohengrin*" and the "*Ring*" — occupied him. Then came "*Tristan*," and only after the "*Tannhäuser*" fiasco in Paris, in 1861, did he give his complete thoughts to his early Nurembergers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into "*Tristan*," he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built

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He went to Biebrich on the Rhine to compose "*Die Meistersinger*" and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third — fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing "*Die Meistersinger*" for performance in the autumn season of 1862, but intruding troubles — the financial entanglements, the summons to Munich by King Ludwig, and his enforced departure from that city — these things delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the "new" prelude and the overture to "*Tannhäuser*." There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

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